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# MODERN MARCHING BAND TECHNIQUES

A thorough and practical text covering every phase in the training and development of the successful marching and show band.

BY  
JACK LEE



-----This book will be of inestimable value in producing band shows in keeping with the finest ideals in the field of music and music education.  
—Dr. Frank Simon



#### **ABOUT THE AUTHOR . . .**

Jack Lee, Director of Bands at the University of Arizona, has won national acclaim for his contributions to the Marching Band Field. A large number of his original band shows have been published and the demand for them has increased steadily. His shows display clever and superb showmanship as well as sound musicianship.

Mr. Lee received his training at Ohio State University, and was formerly Drill Master and Assistant Conductor of the famous University of Michigan Marching Band. While he was at Michigan the band was featured on a nationally distributed film short and Life Magazine published a feature story on the Michigan Marching Band. The University of Arizona Band under his direction, has developed to a degree which places it among the best in the nation.

The author's interests cover the entire field of instrumental music and his background has made his services constantly in demand as a guest conductor and clinician.

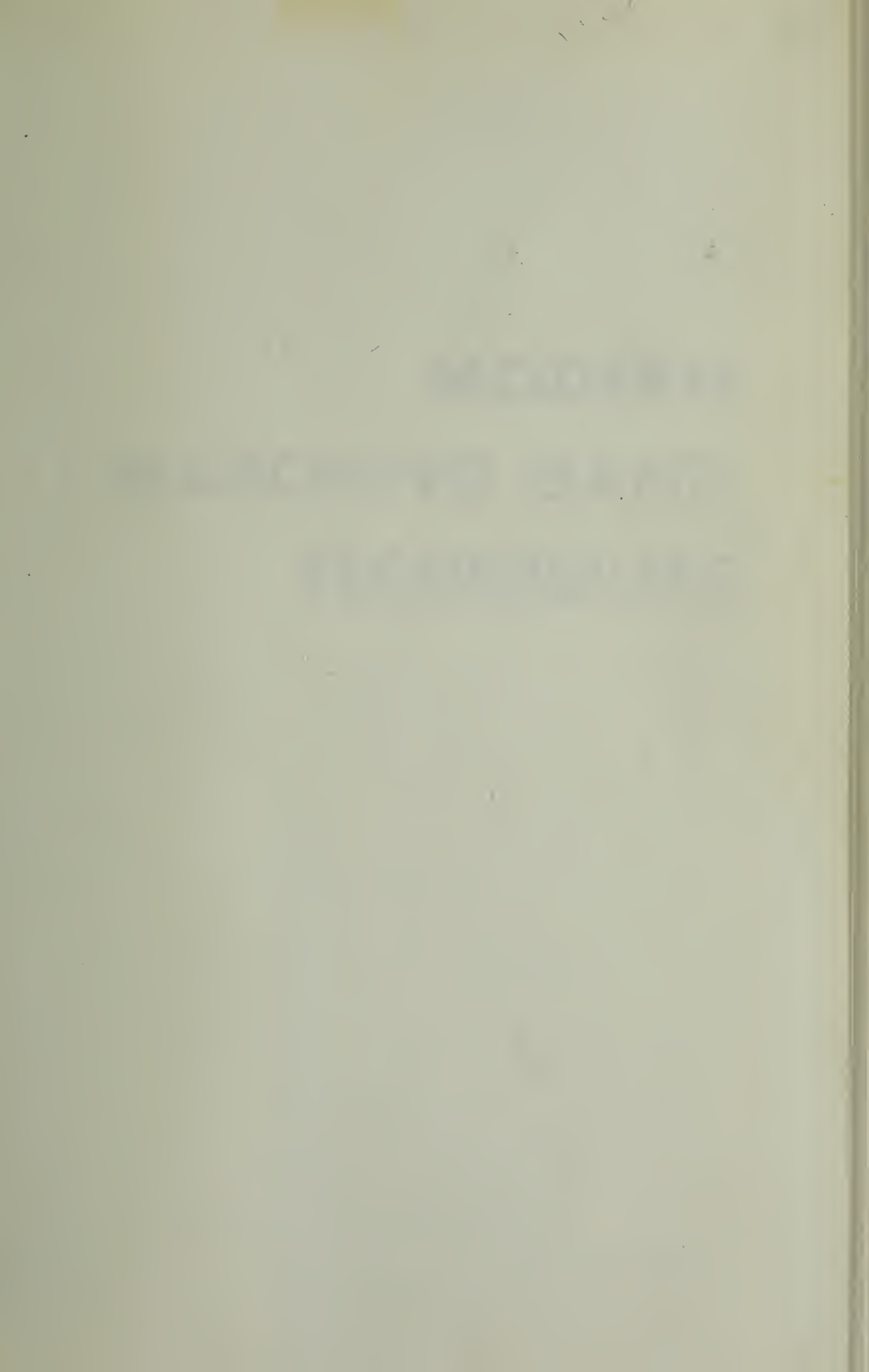
The text reflects a wealth of knowledge gained by many years of experience and proven performance.

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**MODERN  
MARCHING BAND  
TECHNIQUES**



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TECHNIQUES**

**JACK LEE**

Director of Bands University of Arizona

**HAL LEONARD MUSIC INC.**

**Publishers**

**Winona, Minn.**

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Jack Lee, noted Bandmaster of the University of Arizona, has won national acclaim for his outstanding contributions to the marching band field. His original, clever, and exciting half-time shows, many of which are published, are eagerly sought by band directors throughout the country.

Mr. Lee received his training at Ohio State University, and later became Drillmaster and Assistant Conductor of the famous University of Michigan Band; while here, his work was nationally praised by such publications as Life Magazine.

The marching band is not his only forte, however — his work with the concert band is none the less distinguished, for he developed the University of Arizona Band to a remarkably high degree, placing it among the best in the nation.



Seldom, in my long and active career, have I observed a more talented, sincere and thoroughly capable young musician and conductor — certainly one destined to lasting success in both the marching and concert band fields. Although his services are in constant demand as a guest conductor and clinician, he still finds time to produce several works for publication each year. In this text book, which deals with all technical phases of the marching band, will be found a wealth of knowledge gained by many years of experience and proven performances.

Regarding the philosophy which prompted the development of these techniques, the author places first in importance the musical sound of the band on the marching field. (In this, I wholeheartedly concur). To all those, then, who are interested in the musical growth of the marching band, as well as its techniques, this book should prove of inestimable value in producing band shows in keeping with the finest ideals in the field of music and music education.

It is with genuine pleasure that I give you this evaluation of my colleague's dedicated work.

Sincerely yours,

DR. FRANK SIMON

Dr. Simon is presently Professor of Brass Instruments, University of Arizona. He was formerly cornet soloist and Assistant Conductor of the Sousa Band, Conductor of the famous Armco Radio Band, and Conductor of the Symphonic Band at the Cincinnati Conservatory of Music.





## **PREFACE**

If one wishes to perform a surgical operation, it is possible for him to enter a medical college to receive the training and knowledge necessary to accomplish this feat. In fact, practically every profession offers various opportunities to study its many techniques and problems. This applicable knowledge is usually dispensed through the services of schools, printed matter, supervised research or apprenticeship practice. Many readers of this book are probably musicians, who may have accumulated their musical knowledge in this normal systematic pattern. Perhaps this is the reason why the reader has turned to this book, for in its pages he hopes to find organized knowledge, which will enable him to cope with marching band problems and techniques. Certainly the educational background of the reader makes him acutely aware of the lack of materials concerning the marching band. He realizes he must be his own teacher, since there are very few books or schools wherein he can further explore this subject.

Throughout the nation our schools of music are graduating competent musicians but often inadequate marching band directors. Many of the leading universities with excellent band programs make absolutely no attempt to include a course on marching band techniques in their curriculum. Colleges either fail to recognize the educational value of such courses or they lack competent instructors of the subject matter. This is understandable, for without courses or publications how can an individual prepare himself as an instructor of such knowledge, and wherein can his

philosophy be stimulated regarding educational objectives? With lack of formal training, many college graduates practicing the band profession discover their first encounter with band directing to be quite harassing. Because of this, many of these band directors develop a neurosis which results in complete dislike for all marching band activities.

If we were scientists instead of musicians, the lack of material would pose no particular problem for we would immediately throw ourselves into research and analysis until pieces of knowledge would present not only correct techniques but a sound thinking approach as well. Unfortunately, time is at a premium for many of the nation's band directors and it must be remembered that marching band techniques are but a small division of their overall duties.

Since formal education has failed the student of marching band techniques, he must then seek out this knowledge individually. The material contained within the pages of this book may answer many of the reader's immediate problems, but it is hoped that its fundamental purpose will be the development of a philosophy and approach to marching band techniques, that will advance his professional knowledge far beyond that of the author's findings. Herein lies the purpose of this book.

There can be no "one way" to drill a band, and although the facts within this volume have proved successful they are by no means the ultimate in procedure. The entire marching band field changes so rapidly that the author hesitates to publish his present findings, for he knows that in another year or two his entire concepts are subject to alterations. It is with this in mind that the reader and author must now move forward in their study of marching band techniques, whether it be within the pages of this book, or on the football field itself.

## ACKNOWLEDGEMENTS

This book is respectfully dedicated to my teachers, students, and colleagues; all of whom have had a profound influence on the information one may find within these pages.

Among those who have encouraged and stimulated my marching band philosophy are such outstanding personalities as: Manley R. Whitcomb, Eugene J. Weigle, William D. Revelli, S. Robert Fraser, Clifford Lillya, William McBride, Dwight Dailey, Floyd Werle, Roy Metcalf, John Crowder, William Stubbins, James Neilson, Donald McGinnis and Clair Crundman.

To Miss Jean Livdahl and my wife Dorothy, for their extreme generosity in helping me complete this book and to Henry Johnson, Ernest Ostwald, Richard Jones and James Salmon, for their technical assistance, my sincere appreciation and gratefulness.

The author,

  
Jack Lee



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**MODERN  
MARCHING BAND  
TECHNIQUES**



## Chapter I

### THE EDUCATIONAL VALUE OF THE MARCHING BAND

The educational value of marching bands has been questioned for many years. This is unfortunate, for the band offers an activity which gives a person a means of self expression at a most critical period in one's life. Therefore, it seems that explanation, rather than justification, might be helpful in understanding how the marching band may serve as a more effective educational medium.

Unlike most other subject areas, the marching band entered the public school system, not as an academic subject, but rather as an extra-curricular activity to service the school and community. Early band development therefore did not have acceptable academic standing. Only recently have we recognized the band activity by giving credit. It is true that in many cases bands have existed primarily for entertainment and show, rather than the development of the individual through accepted educational processes. It is also true that many bands do not contribute as substantially as they might to the individual's educational growth. It is not true, however, that this situation will necessarily continue. Many arguments opposing the marching band can be traced to inferior teaching methods. Although they call themselves music educators, many band directors have never regarded the band as a dignified educational medium. Nor have they accepted the band as an opportunity and challenge to help the individual develop himself.

To many people, the band has had only one incentive, that of performance. Lack of understanding on the part of many school administrators, teachers, and civic groups has often abused the educational possibilities of the marching band through exploitation. Exploitation takes place when performance demands take advantage of the individual members of the band. Performance is an excellent motivation force for learning, but when the bandsman ceases to learn through this process, the activity can no longer be considered a constructive experience. When exploitation takes place, those who criticize marching bands may be more than justified in their opinions.

If we continue this far-too-common practice of training bands without regard to any educational objectives, the author is highly in favor of no longer masquerading the band as an educational medium. However, if properly approached, the marching band may outweigh many other forms of educational experience insofar as physical, mental, emotional, and social attributes are concerned. The problem is where and how to approach the marching band as an educational medium.

Perhaps our first concern should be with the fundamental criticism of the marching band, its apparent lack of aesthetic value. Of course, this term **aesthetic** is a vague word in our language and is often used when we cannot express ourselves in factual terms. Let us examine Webster's definition, "Aesthetics pertains to our reaction or pleasure of the beautiful as distinguished from the merely pleasing, the moral, and especially the useful." It seems to me, that the key word in this definition is "beautiful". How then does beauty apply to the marching band activity? This beauty is a subtle thing and certainly is not to be confused with the colorful uniforms, the spectacular display of pageantry, or the thrilling music. Beauty lies far deeper than these. What is more beautiful than the participation of youth in an activity which encourages self expression, and at the same time allows the individual to maintain a proper balance between himself and the group? This simple demonstration of democratic life is truly beautiful. It is only after witnessing and developing the marching band activity

that one can fully appreciate the meaning behind the response of young people when they create a group expression. It is this intangible quality that gives the marching band a spiritual beauty. If this is not beauty, then to me the word has but little meaning.

Since it is difficult to achieve a satisfactory meaning for aesthetics, the author would prefer to approach the educational value of marching bands from another point of view—that of the individual bandsman. Which is more important, the end result in a good performance or the growth of the individual as he participates in the achievement of the end result? To the performing artist, the end result; to the music educator, the growth of his students. However, the individual growth does not necessitate the sacrifice of musical standard. There is really no issue at hand when the director is cognizant of these two major objectives.

Our most modern approach to education involves the psychological aspects of the student. Certain physical, mental, and emotional characteristics are evident in all individuals which create many needs and desires. If we are to realize the objectives stated above, then we must relate these psychological factors to our educational approach. The following outline, although not exhaustive, is presented with the hope that it will stimulate the reader's thinking along these lines. The adolescent period was chosen because most band work deals with children ranging from twelve years to seventeen years of age. From this partial list of characteristics can be derived several possibilities for further development of worthwhile educational objectives.

### **THE ADOLESCENT CHARACTERISTICS OF HIGH SCHOOL MARCHING BAND MEMBERS**

A six year period covering the approximate ages of 12 to 17 in boys and 11 to 16 in girls.

- I Physical character of adolescence:
  - a. Abounding energy and vitality.
  - b. Rapid growth: a) exhilaration b) importance.

- c. Awkwardness
- d. Disease resistance.

II Mental and emotional character of adolescence:

- a. Expanding intellect.
- b. Quickened emotional life.
- c. Deepening moral and spiritual nature.
- d. Reconstruction of will and personality.
- e. Miscellaneous readjustment.

III Social character of adolescence:

- a. Appreciation of the relation of the individual to society or the group.
- b. Demand for:
  - 1. Pleasure.
  - 2. Recreation.
  - 3. Self-expression.
- c. Necessary readjustments:
  - 1. Height makes the adolescent feel mature.
  - 2. Feeling of independence.
  - 3. Self consciousness, bashfulness.
  - 4. Personality heightened.
  - 5. Parental and school discipline must be exercised through:
    - a. sense of honor
    - b. responsibilities
    - c. integrity

**EDUCATIONAL OBJECTIVES TO BE GAINED  
THROUGH MARCHING BAND ACTIVITIES**

**I Physical Objectives:**

- 1. Good health through:
  - a. Maintaining good posture.
  - b. Maintaining good breathing habits.
  - c. Maintaining energy rhythmically controlled.
  - d. Exercise.
- 2. Muscular co-ordination through:

- a. Obtaining automatic control of the body to keep it from tiring and to make it more graceful.

## **II Mental and Emotional Objectives:**

1. Many chances for completed undertakings. Pleasurable and worthy activities brought to successful conclusions will produce contented and wholesome emotional reactions.
2. An activity to let the child find himself should he be backward in other subjects.

## **III Social Objectives**

1. Cooperative feeling:  
Realizing the dependence of individual contribution to the group.
2. Pride:  
Devolping pride in efforts of others who belong to the same organization or who are engaged in similar activities.
3. Responsibility, promptness, obedience.  
By demonstrating how essential they are for the success of the group as a whole.
4. Readiness to adapt oneself to the group.  
In order to perform the music and marching in accordance with directions from their leaders.
5. Pleasant relationships and friendships.  
With people of similar taste and ambitions.
6. Self-respect and confidence.  
Through the power to play and march acceptably.
7. Worthwhile exhibitionism (showing off).  
Response to natural and legitimate desires to stand well in the opinions of others.
8. Desire to serve others:  
Serving the school and community with music.

From the preceding material, let us now examine the process by which adolescent characteristics may affect our teaching approach of the marching band. These characteristics may be examined in books on child psychology and general psychology, but observing the students behavior and applying common sense to the situation is your greatest guide.

Any person, who has even been in the presence of children, is well aware of their abounding energy and vitality. We should capitalize upon this factor by directing the child's energy in constructive channels. Maintaining this energy, rhythmically controlled, teaches the individual that fun and education can go hand in hand. It is quite often that juvenile delinquency stems from the characteristic of energy being improperly directed.

Rapid growth generates a feeling of importance and exhilaration in the individual, which can be channeled into an "esprit de corps" to benefit the band as well as the bandsmen. On the other hand, growth will present the problem of awkwardness. The very nature of band performance demands good posture and grace. Even college bands do a great deal to develop muscular co-ordination for people who are naturally awkward. Many bandsmen have improved their appearance through marching. Certainly, this factor has great influence on public relations, which may well mean a man's success regardless of his profession.

Mentally, we find that our adolescent students have an expanding intellectual interest. Because of this, we have the opportunity to demand a great deal of concentration. The director should not avoid activities and experiences that provide a challenge. Far too often, the average marching band program tends to insult the intelligence of its personnel.

Emotionally, the adolescent has a deepening moral and spiritual appreciation. This is a situation that to the adolescent is very serious. Perhaps our leaders and patriots, who have become martyrs to a cause, were adults who never outgrew this characteristic. Perhaps this quickening emotional life and the degree to



which one's will and personality develops is directly proportional to man's success.

The marching band is extremely important as an educational factor, because it demands completion of subject matter in the form of performance. Unlike many school subjects a child studies, here is a project that is started on Monday and completed on Friday of the same week. Pleasurable and worthy activities, brought to successful conclusions, will produce contented and wholesome emotional reactions. Children learn the value of self appreciation and group co-operation to obtain a desired end result. A college education may teach an engineer all the factual knowledge necessary to build a bridge, but still the bridge is not made. In marching bands, we teach the individual how to take factual knowledge and apply it in order to have a finished product. It is for this reason, that many college administrations encourage participation of students in college band activities.

The band can and should be an activity to help the individual find himself, should he be retarded in other subjects. One such case was that of a student about twelve years of age, who was failing in many of his school subjects. Labeled as dull by his teachers, the poor boy thought himself in a hopeless situation until he became interested in the high school band. Turning to music was important for this youngster, as he became somewhat successful with an instrument. More important than the music was the child's renewed faith in his own ability to learn. This musical ability also proved to his teachers that the child was not dull. Within one semester the child's grades improved. He never became a brilliant student, but he did find meaning in life.

It is important for one to overcome the feeling of inferiority or complete uselessness, if he is to achieve happiness in his life. As a member of a band a child has the opportunity to experience the feeling of being an important cog in a very complex machine of human endeavor. Incidentally, the better the band becomes and the more its value is recognized by the community, the more an individual's importance becomes magnified. One should, there-

fore, recognize the importance of outstanding band performance. A band must be more than an outlet for fun, if it is to have educational value. An attitude of desired perfection might well transfer itself from music to many other activities in a child's present and future life.

The social value of the marching band is perhaps the most obvious value and as a unit in itself certainly justifies the band's existence. An increase of physical growth causes the adolescent to feel mature, thus creating new demands for self-expression, recreation and pleasure. Socially, the band may satisfy this demand. The adolescent has a natural appreciation of the relation of the individual to society or the self to the group. Herein, it becomes easier to teach co-operation, treatment of responsibilities, promptness, and obedience by demonstrating how essential these are for the success of the group. The student can then develop pleasant relationships and friendships with people of similar taste and ambitions. Since an adolescent is usually self-conscious and bashful, the band may become a medium to develop self respect and confidence through the power to play and march acceptably. Thus a person may find a wholesome form of pride in his marching band. Developing pride, through efforts of others who belong to the same organization, or who are engaged in similar activities, is one of the greatest social lessons we can learn. Since an inferior feeling may often motivate one to exhibitionism or "showing off" to hide his feelings, or to demand attention, why not develop this basic urge in a worthwhile manner? "Showing off" is really based on a natural and legitimate desire to stand well in the opinion of others. Success in life often stems from this basic urge. Our entire life is somewhat controlled by forms of "showing off". It may be a simple bright-colored tie or a desire to do one's work better than others. As band directors, we are blessed with this urge that gives us the desire to have a good band and lead people. Be thankful that we are "show-offs", for without a desire to do better and then carry these desires to actualities, progress would cease. "Showing-off" may take many forms. It is then the band director's job to employ this natural urge in a wholesome, valuable activity in

which the student may gain a maximum constructive developmental experience. An easy job? NO! But a satisfying one, for the band director has the opportunity to use to advantage the developing personalities of youth. Since the majority of our students will probably never become professional musicians, perhaps the development of their personality, integrity, sense of responsibility, and attitude of cooperation are more important than any technical musical values they might receive.

### **MUSIC EDUCATION THROUGH MARCHING BANDS**

Again it must be pointed out, that far too many band directors abuse the music education possibilities of the marching band. This does not mean that the marching function is to blame, but rather the band director's teaching approach is at fault. There is no reason why a marching band should play with poor intonation, incorrect rhythms and poor tone quality, unless the band director himself tolerates such abuse of sound and fundamentals. If attention to musical detail is observed in rehearsing the marching band, there is practically no problem in transferring the band from the football field to the concert hall. Balance is usually a problem when changing a concert band from its rehearsal room to the auditorium. Because of this, we do not advocate giving up the rehearsal room; neither should we use balance of sound as a reason to give up the marching band.

Many arguments regarding the marching band may be traced to two fundamentals: cadence and tone production. It is surprising how these two factors influence the entire sound of the marching band. Cadence, which in Chapter XIII is discussed in detail, is a basic problem, for it must be chosen with many factors in mind, such as: rhythmic construction of music, the technical ability of musicians, size of the musicians, and the message of the music. If these factors are considered, a marching band will have an excellent chance to sound well. However, if the director sacrifices these factors for the sake of visual speed, the sound will undoubtedly suffer. Similarly, tone production is in constant abuse by band directors who tolerate poor sound. Contrary to common belief loudness is not necessary for the projection of sound. Many bands

playing at a mezzo forte will project more musical sound than when playing triple forte. This is because overblowing on a wind instrument will normally force the pitch out of tune. As clarinets go flat when overblown and brass instruments go sharp, the result is noise rather than music. Whether indoors or out, whether marching or sitting, any instrument which is overblown will produce faulty intonation and displeasing tone quality. Herein is where many of our marching bands have failed and why the marching band is considered to have relatively little musical value. The discouraging fact is that a band director, who calls himself a musician and educator, will allow and even encourage such performances. As the great composer and conductor Mahler once said, "There are no bad orchestras, only bad conductors", we might likewise say, "There are no unmusical marching bands, only unmusical band directors".

Many bands have demonstrated that good sound is quite possible when marching. These bands and their excellent directors are the best argument for marching bands. If correct playing is encouraged, how can a marching band fail to develop sound musicianship? Of course, it is true that many marching bands contribute very little to the individual's educational growth; as a matter of fact, only a few concert bands, orchestras, and choirs accomplish this end result. It is for the music educator to take the cheapness out of all his music activity by technical "know-how" and integrity. Like all education, the medium of study is not nearly as important as the quality and content of the course and the teacher's approach to the subject.

It is no surprise that the best concert band programs are given by schools that have the finest marching bands. If one teaches his band to play with fine tone quality and intonation while it marches, the result will be excellent ensemble the first day starting the concert band season. Educationally, the marching band can help realize musical objectives as well as physical, emotional and social objectives. Is there a better way to teach basic rhythm meter than through natural body responses? Is there a better way to stress the importance of breath support than by

achieving fullness of sound and tone color while playing on the march? Is there a more natural way to stimulate a child's musical interest than through the natural glamour of a marching band? Is there a better way to teach the child individual musical responsibility and alertness, than through a public performance where he will be singled out if he makes a mistake? Is there any reason why the marching band should not recognize and stress musicianship?

The next time you hear a band director complaining about the marching season ruining his concert band, you will probably be listening to a man who makes little attempt to perfect the music of his marching organization.

If the reader is a band director, who encounters musical problems in transferring his marching band to a concert band, he should at once evaluate his teaching methods and general musical standards on the field. When a director finds his band playing with a vulgar, raucous sound after the football season, he may rest assured that it has been the same tone throughout the entire season. This is because the director tolerated a poor sound. If we are to advance the marching band as either an art form or a medium for musical education, we must first teach the band to be musical. As teachers and marching band drillmasters, we have often failed in this one thing that we are best prepared to do, teach music.

## **Chapter II**

### **THE MARCHING BAND AS A NEW ART FORM**

The football marching band may be considered one of the most original activities in America. In no other country in the world, will you find band pageantry which tells a story through the combined medium of musical sound and visual location of the bandsmen. This particular development has given us a new art form which has yet to realize its full potential. To date, only a few bands have explored its expressive qualities by venturing beyond the realm of pure entertainment. However, the mere fact, that the football marching band has the power to enable people to change their moods is reason enough to recognize its possibilities as an art form.

To justify the marching band as a form of art, we have only to apply Webster's definition of art. "Application of skill and taste to production according to aesthetic principles; an occupation having to do with the theory or practice of taste in the expression of beauty in form, color, sound, speech, or movement." In every sense of the word, the marching band can fulfill this definition. Before I develop the idea of the marching band as a new art form, here submitted are other thoughts on the meaning of art. Bacon said, "Art is man added to nature." This too is definitely applicable to the marching band. Charles Noyes defines art as follows: "Art is the medium by which the artist communicates himself to his

fellows." Sir Frederick Leighton said: "Art means the power to do; undoubtedly the idea is the source, the achievement is art." Robert C. Beadle said, "Art is the most beautiful presentation of whatever is."

Perhaps more applicable to marching bands as an art form is its ability of expression. For instance, Tolstoy states, "Art is a human activity, consisting in this, that one person consciously, by certain external signs, conveys to others feelings he has experienced, and other people are affected by these feelings and live them over in themselves." Neuhaus states, "Art is a means of expression designed to give aesthetic pleasure." Delsarte says, "Art is an emotion, passed through thought and fixed in form." Finally, Peyton Boswell states, "Art is the spirit of man, expressing itself in visible things."

Each art is governed by its medium of expression. The painter does not attempt to produce the details of a photograph, but rather, he will seek to express himself through the boldness or refinement of his brush stroke. A painter has many advantages over the photographer for he has the power to suggest emotion through an unlimited resource of color, and may so arrange his subject to achieve greater artistic balance or force. Painting has become an advanced form of art, not because of its advantages or disadvantages, but primarily because the world's great painters have learned to use its medium.

Among painters there is much disagreement regarding modern trends, such as cubism and subject distortion. Yet, there is little argument regarding the craftsmanship of producing the finished product. Although the subject matter may be questionable, it is comparatively easy to determine art value by brush technique and other elements that are components of the painting craft.

In the art of ceramics, we have learned that square tea cups are impractical as sharp angles do not lend themselves well to the medium of clay. It is interesting that the finest examples of pottery and also the most expensive pieces of ceramics are usually simple

and curved in shape.

Music is likewise subject to its medium. Countless compositions have clearly shown that a motif of design in both thematic material and form is necessary to make an art. Thus it becomes apparent, that if the marching band is to develop as an art form, we must seek the correct use of its medium. For instance, if an oil painter wishes to paint a picture of a house, he does so with paint, brush and canvas. The result is not a house in any sense of the word, but to the viewer of the painting a house is easily suggested. Even though it exists on a flat piece of canvas, the message of the artist has been transfixed to the viewer. Since the marching band deals with people and musical sound on a football field, it must be recognized that a real house cannot be duplicated by the existing medium. However, it is quite easy for a marching band to suggest a house through simple outline formations, and appropriate music. In fact, the duo process of the auditory sound and the visual image may conceivably offer ever greater meaning and expression than a painting or a real house. To illustrate what I mean; a band that forms a house and plays, "Home on the Range" may suggest a far deeper meaning and more emotion-provoking reaction of home, than if we actually wheel a real house onto the football field. Actually our knowledge of the marching band's medium of expression is quite limited. Even though we use formations, we have not developed a reliable and common technique which is recognized or accepted as being adequately pertinent to our particular craft. On the other hand, there are many features concerning our knowledge of the marching band which we recognize. Our musical taste places definite restrictions upon our use of cadence and tonal balance. In fact, we now find ourselves contributing to the evolution of an art form. It is indeed in a very elementary stage of development, but progress is being made rapidly, and we hope in the right direction. The entire field of marching band activity has unlimited opportunities for educational and artistic development. With new techniques and skills in the amplification of sound, and the relatively unexplored possibilities of using auxiliary units, such as choral groups, pantomime, etc.,



the future should be exciting for those with imagination and vision.

The author should like to compare the marching band with architecture, for herein lies a striking parallel. It is interesting to note that in the United States several types of architecture have been in vogue for periods of time. Yet of all the many architectural styles, only that from the Colonial period remains universally popular. This is not particularly surprising to the musician, however, for it was one of the few types which had a basic motif of design. Music that has lived, has had a similar motif factor, or it has been functional. Our cycle of architecture is presently concerned with functional design and perhaps may, for this reason, have a lasting place in our architectural art.

If we compare the present day marching band to the evolution of architecture, we might class the band as mid-Victorian. The Victorian form of architecture is still evident in buildings that were constructed just prior to the turn of the twentieth century. At that time, the emphasis was placed on intricate and ornate design, which usually had no relationship to the building itself. This was the period of fancy wallpaper, carved furniture, nicknacks, and frills. Many of us have not completely outgrown this influence on our taste, but the architects have generally pointed their work in a new direction.

It is true that bands are presently subjected to a similar mid-Victorian influence. This is most evident in the use of majorettes. The majorette is an ornate addition of the band and has absolutely nothing to do with its primary function.

As marching band artists, we may not approve the use of the majorette, but frequently, we may find their usage necessary for us to remain in vogue at our present point in marching evolution. From an artistic standpoint, it is easy to condemn the present use of the majorette. However, we may find that our evolution of marching band art may develop to include the majorettes, as we now recognize the use of both music and marching. It is, however,

reasonably safe to assume that the majorettes are merely a passing fancy. When we learn to use our artistic medium, we will no longer rely on ornamentation, such as majorettes to create interest in our work.

Like every other art form, the marching band has already produced several great artists. Many of these band directors have had a refined, dignified, military approach which has given the art many and most of its basic techniques. Their contributions to the use of our particular medium of expression can never be overlooked or underestimated. There are a few so-called radicals who have served to stimulate and demonstrate the possibilities of this new medium. There is much that we already know about our artistic medium, but even more that we do not know. Certainly, any band director would be wise to consider his work as an artistic medium of expression, for it gives him a philosophy and an approach to his work which will evoke progress.

Thus we have arrived at a present state of development where marching bands may soon enjoy a new importance. Yet, this can only be realized by progress and changes of many concepts we now employ. It is true that our bands have developed from a long and valuable heritage. Many of our present techniques we must continue to practice, but only if they lend themselves to artistic progress. As we now question how the early bands (composed mainly of double reed instruments) sounded, our grandchildren may one day be astonished at our present instrumentation. For instance, it has been only in the last generation that bands have increased in size from a standard fifteen bandsmen, to a not uncommon sixty to one hundred pieces.

The origin of our American marching band heritage has its roots imbedded deeply in world history. Accumulated musical, scientific and social development has contributed to our present conceptions of band instrumentation, composition and usage. We have only to look at the cymbal to realize this, for here we find an instrument that was developed as a war signal long before Christ.

The audible sounds "zill" and "gin" made by these instruments eventually became the family name of one of the earliest cymbal makers. The descendants of this Zildjian family still manufacture many of the finest cymbals. It was in this way that an alchemist, who never dreamed of our present use for the cymbal, has contributed to the marching bands of our times.

Historically, we could trace the development of all instruments, but that is not the purpose of this chapter. Rather, it is to make the reader aware of whence came our American bands, in order that he can function more intelligently in the present and future growth of bands. This is perhaps the most fundamental factor in considering the band as an artistic medium of expression.

Music history is a fascinating subject and should be fully grasped by those who wish to continue its development. There are many sources wherein the reader can obtain this particular type of knowledge. All phases of musical study may open up new thinking on marching bands. It is interesting to note, that the author's concept of marching band techniques has been influenced more through the study of composition and music theory, than by any other single factor.

Of what importance is it for us to know that in the 13th century cavalry bands were composed of bugles, trumpets, horns and kettledrums, while the infantry bands employed bagpipes or fifes with field drums? Who was Lully? Why did Lully develop a band composed of all oboes for Louis XIV? When was the saxhorn invented and what impact did the inventor Antoine Joseph Sax (1814-1894) have on the band field? All of these questions may seem of little consequence to the reader, especially if he has but one week to prepare for his initial football halftime band show. Yet, it is the awareness of what others have done, that will make him more critical of his own work, resulting in better bands. Perhaps this study will make the band director realize that conventional methods of arranging music and locating instruments in band formations may not offer the best results in his particular situation. Thus, we will be able to more intelligently develop the marching band as a form of art.

Seemingly, the easiest path through life is the conventional. This is not true, however, of the marching band, for it becomes uninteresting and unimaginative when ideas become dormant. Like atomic power, an inquisitive exploring experimental mind, can set off a chain of reactions to keep it productive throughout the football season.

Thus, the reader is invited to become critical as he advances through the pages of this book. The author will have failed in his message, if the reader carries away only that which is contained within the text. Success in the marching band field lies only with those who develop their mind to imagine, analyze and create. The rest of this book deals only with the tools with which you must work. Saws and hammers, without carpenters, can never build a house. Therefore, whoever and wherever you may be, accept the challenge of our heritage, and to it add your contribution to a new art form. As we pursue our study of marching techniques, remember this statement by Rutter: "There can be no art without life, no life without growth, no growth without change and no change without controversy."

## **Chapter III**

### **THE FUNCTIONAL PURPOSE OF MARCHING BANDS**

A band is a flexible organization capable of performance at any and all occasions. Equally at home, indoors and out of doors, the band is popular at all public gatherings. Capable of serious performance at concerts, funerals and ceremonies, it may also serve for pep rallies, athletic events and parades. Whether a Salvation Army band playing for a religious meeting, a high school band performing at the halftime of a football game, or a municipal band playing a park concert, bands are an important part of our daily life. Almost everyone seems to enjoy and love band music. Because of this popularity, through its ability to serve so many purposes, the band has become extremely important to practically all civic organizations. It is because people and organizations can find a representative in their band that gives all bands real meaning. It is then only natural to expect a person to feel that "his band" is truly wonderful.

Among university bands, there are several that claim the title, "All-American", and there are large student bodies and alumni groups who will vouch for this mythical position of their bands. Since we have no exact method of proving one band is better than another, who is to disclaim this "All-American" title? This is a wonderful situation and presents an important lesson to

all band directors. Regardless of the size of the band and the importance of the institution it represents, every band director is a potential leader of an "All-American" band.

The band's importance, as a representative group, necessitates all bands to shoulder the responsibility of service to both organization and community. Parades, athletic events, school assemblies, and other social meetings are important functions that a band should serve. Since the band is versatile in its medium of expression and can answer many needs, it is therefore, the band's duty to make a conscientious effort in all of its performances. It is not easy for a band to excel in all phases of its responsibilities but this does not excuse poor performance. Thus, the marching band must not be lightly regarded if it is to be seriously developed as one of the band's many activities.

Many music educators have justified the marching band's existence because it wins the support and interest of the community in developing an over-all music program. There is little doubt that the glamour of a marching band has more impact on a young child's musical interest than does a concert by a symphony orchestra. Yet, a director who believes that this is the only practical purpose of marching bands, is one to be pitied. His job must be an unhappy state of affairs. Not recognizing a marching band's educational value is somewhat excusable, but not realizing its practical functional value is to ignore the very purpose of a band's existence.

Physicians probably do not enjoy making emergency night calls, but there is no doubt that these calls are an important part of their professional duties. Like the doctor, the band director is also bound to many performances he might not personally enjoy. It then appears, that when a musician accepts a position as director of a band, he also accepts the obligation to fulfill all engagements endorsed by the band's sponsor. To neglect the functional purposes of the band would be to destroy its very existence.

## **Chapter IV**

### **ADMINISTRATION OF THE MARCHING BAND**

Regardless of a band director's musical ability, showmanship, and imagination, without attention to administration his program will inevitably fail. For every hour of rehearsal with the band, a marching band director must spend perhaps three hours behind the scene, organizing and planning the details of his band's program. Every action of the band should be conceived in advance of the rehearsal and performance. Methods of assembly, roll call, announcements, rehearsal procedure, etc., should be thoroughly worked out before the actual execution.

One of the most demoralizing situations that can confront a band is indecision on the part of its director. Many directors will actually consume their valuable rehearsal time trying to decide what the band will do, or how to achieve a particular movement. Charting is a good example of how one can avoid this waste of time. In the process of charting, one is forced to decide the exact location and movement of each bandsman well in advance of the rehearsal application. Countless hours of rehearsal time will also be saved by an organized presentation to the band. In fact, a good chart will allow the bandsmen practically to drill themselves by reading their positions and movement instructions. Contrast this procedure with that of the band director who asks his band for

ideas during the rehearsal, and then spends the remainder of the rehearsal placing his bandsmen, one by one, into the suggested formation. Only by advance administrative planning can one hope to utilize correctly his rehearsals, thus allowing ample time to perfect the show or to develop a more complex performance. The element of time is a most important factor in correct administration. One might well use time as a criteria to evaluate the effectiveness of his administration.

Many administrators overburden themselves with needless paper work, inspections, etc. This is not good administration, for quite often an inspection might absorb valuable time which should be spent in rehearsal or actually developing the band show. Although each bandsman may be perfectly groomed and pass an inspection, there is a possibility that he might not know the entire sequence of the show. Frequently, we find directors who spend so much time in minute details, that their bands are vague as to the over-all performance. It is not a bit uncommon to find a band show bog down due to misused administration. Of course, many administrative details, such as inspections, keeping records, etc., are very important, but one must always keep every administrative detail in its proper relationship or balance. By evaluating every administrative move the band takes, in relationship to what the band wishes to accomplish, there will be greater assurance of an outstanding performance. In other words, correct administration is getting the job done.

A basic educational process, known as "The approach to the whole", can only be accomplished through good administration. Unless a band show is completely conceived prior to its application on the field, it would, of course, be impossible to use this valuable teaching approach. By careful planning and presentation, the director-teacher can easily foresee the growth of his band's performance. Since the marching band directors of our public schools are expected to be educators, their administration must always consider teaching techniques that will not only accomplish an outstanding performance, but will at the same time contribute certain educational objectives to their bandsmen. Our only salva-



tion in utilizing the marching band as an educational medium is through administration. We must have a preconceived knowledge of what we wish to accomplish educationally, and a definite means of approaching this end result, if we are to have an effective educational program through our band activity.

Every band has its own administrative problems, since it usually desires originality of performance, and its personnel, equipment, and utilities are peculiar to itself. As this makes the discussion of administration quite involved, an administrator's checklist will be offered as an approach to the problem. The following outline gives the director a means of examining the many details which confront the average band. Other individuals, who hold administrative positions, such as the band librarians, should be given a complete list of their duties and administrative details. In this way the band staff will be well aware of their responsibilities. The following list may not include all the facts pertaining to a particular local situation, and should therefore be supplemented with all pertinent information. The director may wish to refer to these lists as a means of checking the bulk of his administration and staff activities.

## **ADMINISTRATIVE CHECK LIST FOR MARCHING BAND**

### **I. PRE-SEASON PLANNING**

1. Pre-season meetings—To promote interest, make plans and attract new members.
2. Pre-season letter—To advise bandsmen of first drill and to promote spirit.
3. Conceive ideas for football shows.
4. Arrange necessary music, including copying and processing.
5. Prepare library and music folders—room and files cleaned and in order.
  - a. Street marches.
  - b. School songs.
  - c. Fanfare.

- d. Side line marches (stand music).
  - e. Music routines (pre-game and half time).
  - f. Issuing procedure (cards, box, system) collect.
  - g. Arrangements and copy
  - h. Personnel needed.
6. Prepare equipment.
- a. Uniform
    - 1. Issue cards—system of issue and return.
    - 2. Numbered and sized.
    - 3. Cleaned and pressed.
  - b. Instruments
    - 1. Cleaning—polish, oil, dry cloths.
    - 2. Check for lyres, reeds, mouthpieces, etc.
    - 3. Storage room—cleaned and in order.
    - 4. Trucks.
    - 5. Storage on practice field.
    - 6. Drum equipment, heads, etc.
    - 7. Issue cards—system of issue and return.
    - 8. Individual lockers.
  - c. Rehearsal room—check stands, chair, ventilation, lighting, etc.
  - d. rooms—prepare office, library, storage, etc.
  - e. Individual lockers and cages—issue, etc.
  - f. Practice field
    - 1. Lined
    - 2. Storage for props and instruments.
    - 3. Public address system.
    - 4. Field yard markers.
    - 5. Shelter for bandsmen (inclement weather).
    - 6. Tower to view formations.
    - 7. Pace sticks to measure intervals.
    - 8. Megaphone and whistle.
  - g. Stadium
    - 1. Public address system
    - 2. Podiums (painted and placed)
    - 3. Field markers, lines

4. Photographs
  5. Refreshments
  - h. Make necessary football props
  - i. Order trucks
  - j. Have first aid kit available in rehearsal room, on practice field and for trips.
7. Scheduling the calendar.
- a. Post calendar of events
  - b. Rehearsal schedule.
  - c. Game schedule.
  - d. Trip schedule.
  - e. Pep meetings.
  - f. Parades.
  - g. Concerts.
  - h. School events (of importance to band).
  - i. Radio and T.V. programs.
  - j. Banquet, dances and social events
  - k. Band club or fraternity meetings.
  - l. Faculty or staff meetings.
  - m. Equipment issues and return dates.
  - n. Try-outs.
8. Train staff.
- a. Librarians.
  - b. Business manager.
  - c. Publicity manager.
  - d. Equipment men.
  - e. Announcer.
  - f. Drum major and twirlers.
  - g. Photographers, movies, still shots.
  - h. Cheer leaders or other helpers.
  - i. Band rank sergeants.
9. Prepare stadium seating chart.
10. Letters to visiting bands.

## II. FIRST WEEK OF DRILL

1. First meeting (registrations, plans, policies, objectives, intro-

- ductions and routines).
2. Auditions (music and marching).
  3. Uniform issue date.
  4. Instrument issue date.
  5. Train special personnel (announcer, color guard, etc.).
  6. Prepare block band (line up and division of parts.)
  7. Appoint rank or section sergeants.
  8. Rehearse music fundamentals.
  9. Rehearse marching fundamentals.
  10. Rehearse standard drill routines (entrances, etc.).
  11. Teach the band your charting system.

### III. SEASON WEEKLY ROUTINE

1. Publicity
  - a. newspapers
  - b. radio
  - c. magazines
  - d. game programs
  - e. radio, newspaper sheets
2. Each game
  - a. chart formations
  - b. organize music
  - c. plan rehearsal and drill, alternate plans for inclement weather.
  - d. check props
  - e. daily attendance and excuse forms
  - f. brief the announcer
  - g. rehearse stand music as well as show
  - h. make announcements
  - i. order trucks
  - j. at the game
    1. outline movements to and from stadium

2. seating arrangement in stadium
3. pass out publicity sheets for radio and newspapers
4. podium placed for stadium use
5. Flag raising ceremonies
6. refreshments at game
7. collect music folders after the game for library work
8. make announcements

## DUTIES OF THE STAFF

There are four essential categories of administrative marching band duties which lend themselves to different types of staff personnel. 1) Coordination center—to include rehearsing, drilling, organizing and overseeing. 2) The library. 3) Equipment. 4) Business and publicity.

The co-ordination center has an over-all administrative function, and more specifically, includes developing the show, charting, rehearsing and drilling. This responsibility is delegated to the band director, as it is his job to organize and understand that which he wishes to accomplish as a finished product. The band director who delegates any part of this work to others, for example, the drum major, drillmaster, or assistant, is not a real director in the true sense of the word, but rather, he is a figure head. Many bands have functioned successfully with this type of administrative procedure, but it remains advisable for the director to fully assume his specific responsibilities.

To alleviate problems, a central clearing house for all activities **must** be controlled by the director.

The duties of the library should be assigned to a head librarian working directly under the band director. Assistant librarians, working under the head librarians, are assigned in accordance with the amount of library work. The librarians concern themselves with such functions as numbering and checking music parts, filling music, issuing music, making up marching folders, etc.

Equipment is often one of the most obvious administrative problems. Correct handling of instruments, props, field equipment,

rehearsal rooms, etc., demands organization and foresight. Transportation of equipment and personnel is usually the responsibility of the equipment manager. Because this job demands concentrated action for issuing uniforms and moving equipment, one head equipment man, with one or two assistants, is necessary to function adequately.

A band's business and publicity is usually handled by one individual, but often is divided so there will be a publicity manager, as well as business manager. Frequently the band director assumes these duties, but help from a student may lessen his administrative burdens. The job should include attendance records, announcements, publicity releases, book-keeping, business letters, and purchases.

### ADMINISTRATIVE DUTY CHECK LIST

#### I. The Director

1. Oversees and directs all administration.
2. Issue orders and advise all band officers.
3. Act as clearing house for all details.
4. Conceive the show.
5. Chart and develop the show.
6. Rehearse the music.
7. Drill the band show.

#### II. The Assistant Director

1. Must be able to assume all duties of the director.
2. Should relieve the director of as many burdens as possible.
3. Should oversee student help.

#### III. The Band Business Manager

1. Keep records.
2. Keep band scrap book.
3. Make and keep calendar up to date.
4. Take charge of financial problems. (Keeping of records, etc.)
5. Direct ticket sales, etc.

6. Assist in trip arrangements.
7. Make and distribute programs or continuity sheet.
8. File photographs, programs, etc.
9. Keep attendance records.
10. List band personnel for trips and other administration.

IV. The Band Publicity Manager

1. Direct and devise all publicity.
2. Contacts—radio, TV, newspapers, magazines, organizations.
3. Make and place posters.

V. The Student Conductor

1. Take over rehearsal if necessary.
2. Arrange rehearsal set-up.
3. Muster personnel.
4. Check music and equipment for performance.
5. Conduct at basketball games, rallies, etc.
6. Enforce rules of the band.
7. Offer student leadership.

VI. The Equipment Manager.

1. In charge of all instruments, uniforms and equipment with the exception of music.
2. Keep complete records of all instruments and equipment.
3. Issue and collect instruments and uniforms.
4. Make minor repairs and report further repair needs to band director.
5. See that all equipment is kept systematically in proper order.
6. In charge of loading and transporting equipment.
7. See that cleaning equipment, oil and dry cloth is available.
8. Make periodic check of drum heads and keep other equipment in working condition.
9. Set up band equipment (chairs and stands) before rehearsal.

10. Organize equipment room.
11. Check practice field for proper lines and equipment.
12. In charge of making props for football games.

#### VII. The Librarian

1. Take charge of library and music catalogue.
2. Keep complete index of all music.
3. Stamp and process all new music.
4. File all music (score order).
5. Make up concert or field folders.
6. Repair and replace old or worn music.
7. Issue and collect music.
8. Record all music that leaves library.
9. Keep live file of extra parts of music being used.
10. Place used music in dead file and replace in regular order as soon as possible.
11. Copy necessary manuscript.
12. Have special arrangements reproduced.
13. Recommend purchase of new parts, etc.
14. Keep a file of programs and program notes.

#### VIII. The Band President

1. Student representative of band.
2. Conduct all business meetings of the band.
3. Appoint committees for social events, ticket sales, publicity, etc.
4. Promote band activities, social, educational, etc.
5. Co-ordinate all student officers.
6. Report to the director any problems or suggestions that may improve the band program.

#### IX. The Band Vice-President

1. Be able to assume all duties of band president.
2. Serve as committee chairman, social, etc.
3. Assist president wherever possible.

#### X. The Band Secretary

1. Handle band correspondence.
2. Type band reports and letters.



3. Mimeographing.
4. Assist band manager in keeping scrap book.
5. Record band activities and history.
6. May handle attendance records.

XI. The Band Treasurer

1. Handle financial matters.
2. Collect fees, etc.
3. Handle ticket sales.
4. Purchase supplies and equipment.
5. Keep financial statement of expenditure.
6. Bank necessary funds.
7. Keep requisition forms in order.
8. Keep record of budget.

XII. The Drum Major

1. In charge of band while on parade or in any marching formation.
2. Assist band director in drills.
3. Teach awkward individuals or uninformed individuals while band director is drilling band.
4. Teach band all baton signals.
5. Set example for band to follow.
6. Maintain discipline in the ranks.
7. Inspection of band uniformity.
8. Represent the band at games and other functions.

XIII. The Section Leaders or Rank Sergeant

1. See that his section has proper equipment.
2. See that his section can perform properly.
3. Set an example for his section.
4. Make his section the best in the band.
5. Instruct all members of his section.
6. Must be able to drill his section.
7. Check appearance of his section.
8. Maintain discipline in his section.

## Chapter V

### CONCEIVING IDEAS

A small minority of band directors appear to be blessed with the gift of imaginative and creative thinking, while the majority consider themselves to be completely devoid of ideas. However, if we examine the prolific members of the profession, we observe little difference from their colleagues. Only one exception is obvious; the persons conceiving ideas easily are better organized in their thinking, and have direct approaches to the problem.

It is frequently believed that people credited with originality have only to sit down, scratch their heads and out come several new football shows. No, it is not done quite so easily. The creative minds must have factors to stimulate their thinking. Logical approaches to "ideas" must be used. It is only then that ideas form, and conceiving a football show no longer becomes a task.

There are numerous methods to stimulate one's creative imagination. Any band director is capable of creativeness if he organizes his ideas systematically and intelligently. The approach found to be most effective by the author can easily be adopted by the reader.

A. An open mind that will accept practically any idea for

study is essential. Ideas come from an accumulation of knowledge and experience. Many possibilities will undoubtedly be discarded before the finished product is reached. It is important to examine all possibilities if new and interesting ideas are to be developed. Nothing is too trivial to go uninvestigated.

- B. One must investigate all subjects to see if they lend themselves to worthwhile forms of pageantry and maneuvering. In choosing subject material for a football show, the usual practice is to attempt to integrate the show into the game at hand. Holidays and salutes to opposing schools have dominated our general thinking. These are worthwhile ideas, but are far too limiting. A more recent trend is to choose a subject associated with a wealth of music. Music of foreign countries or groups of people, such as cowboys, presents the creator with unlimited possibilities. Current interest subjects, such as political nominations, housing shortages, flying saucers, etc., will provide different approaches which may develop refreshing and exciting football shows. Even a subject that seems unrelated, such as a cigarette, may be the beginning of a show that will result in a unique and original presentation.
- C. The basic idea should be separated into various components, such as music, formations, sequence, etc. Each of these parts should be isolated by completely listing all possible material that falls under that component. Isolation is of great importance, because one should not limit his thinking on the subject before he begins to relate the parts. After all possibilities are exhausted, the show may then be crystallized. Examine the following:
1. All possible music related to the subject.
  2. All possible formations related to the subject.
  3. All or any natural evolution or sequence of

events related to the subject.

4. Final selection of material should be based on variety, climax, interest, and adaptability to the band and football field.

A list should be compiled of all music that is in the remotest way suggestive or descriptive of the basic subject. At this time there should be no attempt to link these materials with formations even though ideas may be suggested. It is important that one avoid crystallizing the final show before all possibilities have been examined.

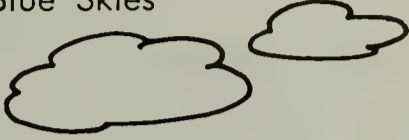


Next, list all possible formations having some bearing on the subject. Even though the idea may not immediately seem usable or practical, list it regardless, for later it may be the source of new ideas.

Practically all subjects lend themselves to a logical sequence of events. For instance, if we choose a pipe as a theme, we know that it must be filled with tobacco, ignited by fire, smoked and at last put out with ashes remaining. This would then give us a logical sequence to develop a pattern of music and formations, thus creating original pageantry.




Examining all three, music, formation, and the sequence, you may now link together appropriate music with formations and stunts. At the same time one should try to create showmanship through variety, the unexpected, and with climactic endings. Audience psychology must always be a prime factor in building the band show.

You will find an amazing fund of ideas generating from an organized system of thought, such as the one just explained. To understand the techniques of such a system more thoroughly, let us choose a subject listing the possibilities of music, formation, and sequence. As an example, let us use "Rain" for our theme. First, we must list all music suggestive of or related to rain. To aid our thinking, we should refer to lists of published popular music. These are available from publishers and clearing houses. One may also wish to refer to his band's library card file.

IDEA WORK SHEET FOR THE SUBJECT "RAIN"

MUSIC	FORMATIONS	SEQUENCE
Rain		Blue Skies 
Stormy Weather		Stormy Weather
Chasing Rainbows		
Over The Rainbow		Rain or April Showers
Blue Rain		
April Showers		Umbrella Man
September In The Rain		
Rain On The Roof		Ain't Gonna Rain No More
Umbrella Man		
Let A Smile Be Your Umbrella		Over The Rain Bow
Clouds		
A Fella With An Umbrella		
Heaven Can Wait		
I Get The Blues When It Rains		
Look For The Silver Lining		
Singing In The Rain		

Items Added After Cross Check Of Columns

It Ain't Gonna Rain No More, No More		
Blue Skies		
My Blue Heaven		
Anchors Away		

**SUGGESTED THEMES FOR SHOWS****I. Life Stories**

1. President
2. General
3. Musician
4. Scientist
5. Soldier
6. Cowboy
7. Indian
8. Hillbilly
9. Farmer
10. Hero
11. Doctor

**Examples**

Washington  
 Lincoln  
 Napoleon  
 Robert E. Lee  
 Thomas A. Edison  
 Wright Brothers  
 Casey Jones  
 Little Red Riding Hood  
 Buffalo Bill  
 Popeye  
 Stephen Foster  
 Old McDonald  
 Geo. Gershwin  
 Irving Berlin  
 Paul Bunyan  
 Daniel Boone  
 Leroy Anderson  
 Davy Crockett

**II. Community Events**

1. Red Feather Chest Drive
2. Fairs
3. March of Dimes
4. Service Clubs  
     (Lions-Kiwanis)
5. Elections
6. Rodeos
7. Boy Scout Activities
8. American Legion  
     Activities
9. Safety Prevention

**III. Holidays and Observance**

1. Halloween
2. Thanksgiving
3. Christmas
4. Vacations
5. Armistice Day

**IV. Seasons**

1. Indian Summer
2. Summertime
3. Spring
4. Fall
5. Winter Wonderland
6. September Song

**V. Special Events**

1. Dad's Day
2. Homecoming

**VI. Towns**

1. New York
2. Chicago
3. Paris
4. Hometown

**VII. School Events**

1. Elections
2. Visiting Teams
3. Coach Anniversary
4. Homecoming
5. Anniversaries

**VIII. World Events**

1. Atomic Energy
2. Wars
3. Elections
4. Coronation
5. Armistice
6. United Nations
7. Floods
8. Flying Saucers
9. News Items

**IX. Entertainment**

1. Soap Operas
2. Races
3. Carnivals
4. Circus
5. Minstrel Shows
6. Movies
7. 3D Movies
8. Amusement Parks
9. Radio
6. Movies
10. Talent Shows

11. Comics
12. T.V.
13. Juke Box
14. Fish Fry
15. Musical Shows  
Oklahoma, South Pacific,  
King and I Brigadoon

**X. Miscellaneous**

1. Stormy Weather
2. Stairway to The Stars
3. Transportation
4. Communication
6. Piggy Bank
7. Women
8. Satire
9. Travel
10. Around The World
11. What's My Line
12. Down On The Farm
13. Fairyland
14. Bands
15. Trees
16. Paper Parade
17. Drive-in
18. Beauty Contest
19. Flowers
20. Dog Shows
21. Eating
22. Boy Meets Girl
23. Love
24. Circus Wagon
25. Caravan
26. Birthday Party
27. By The Sea
28. Heart Of The West

29. Clocks (time)
30. Smoke
31. Windows
32. Letters
33. Nursery Rhymes
34. Water

35. Hats
36. Dragnet
37. College Life
38. School Days
39. Pioneer Days
40. Sports

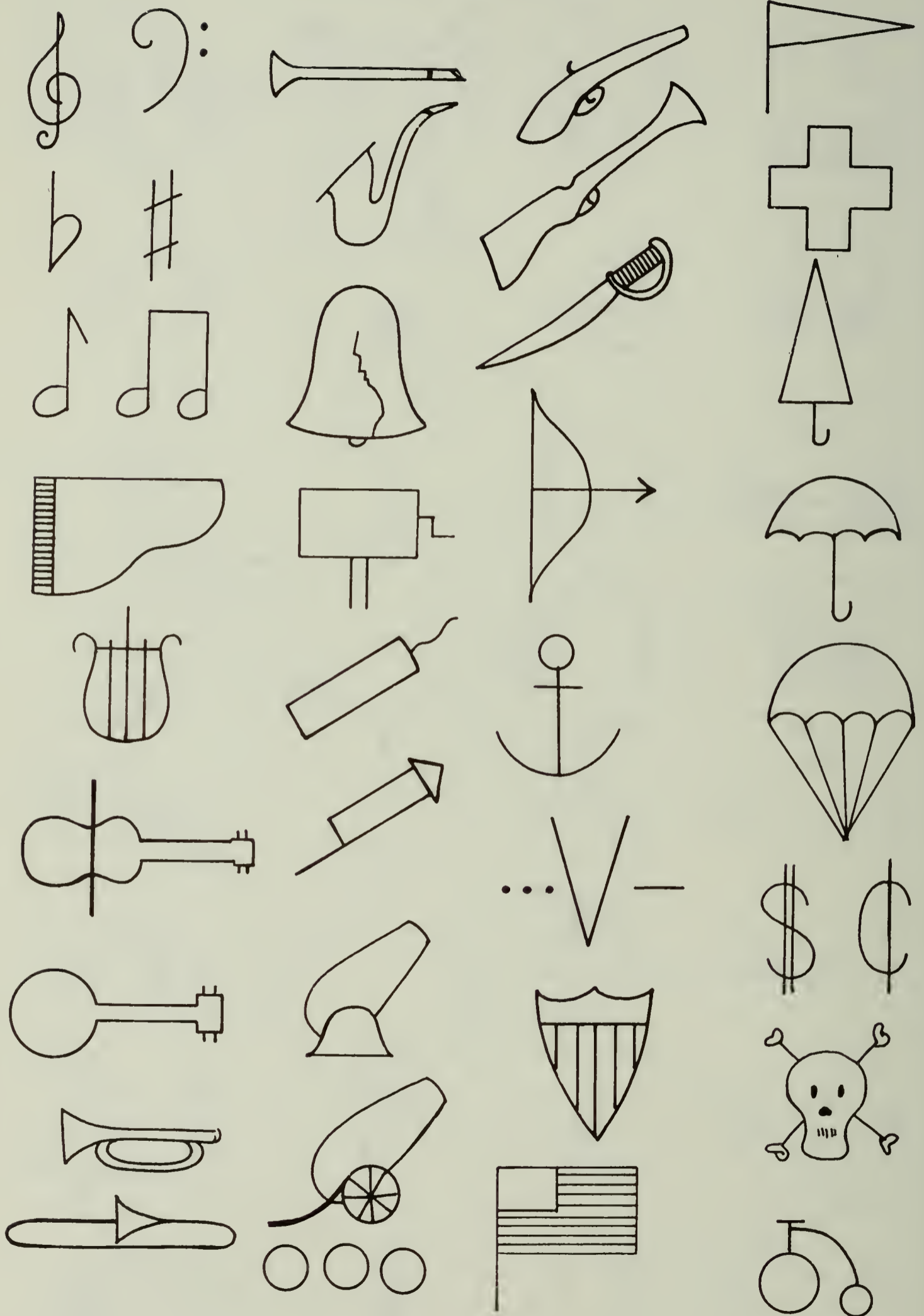
### Special Effects

1. Drill Routine
2. Dance Steps (waltz, cake walk, charleston)
3. Acrobats
4. Twirlers (Fire Batons)
5. Fire-Eaters
6. Jugglers
7. Rope-Twirlers
8. Pom-Poms
9. Balloons
10. Spot Lights
11. Smoke Bombs
12. Noise Bombs
13. Flags
14. Tympani
15. Tom-toms
16. Black Light
17. Musical Toys or Pop Bottles
18. Confetti
19. Visiting Personalities
20. Neon Tubing
21. Hat Lights
22. Blackouts
23. Props
24. Fireworks
25. Streamers
26. Singing
27. Cheers
28. March Step Variations
29. Running
30. Cheerleaders
31. Pom-Pom Girls
32. Floats

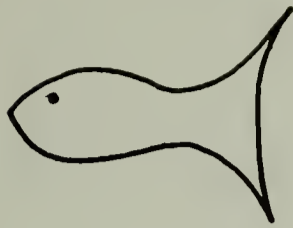


SUGGESTED FORMATIONS





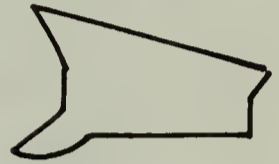
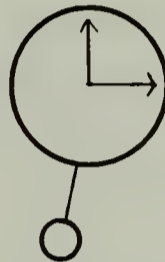
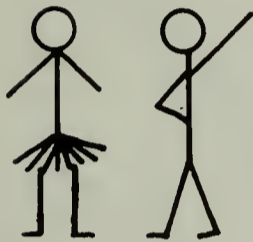
MAPS



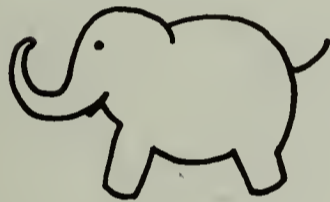
WORDS



US



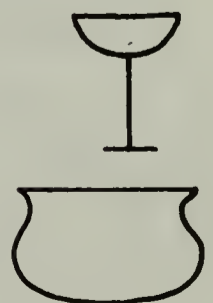
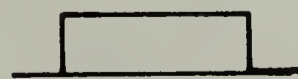
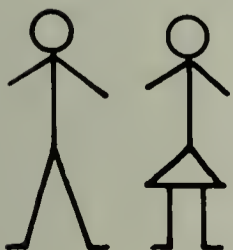
USA

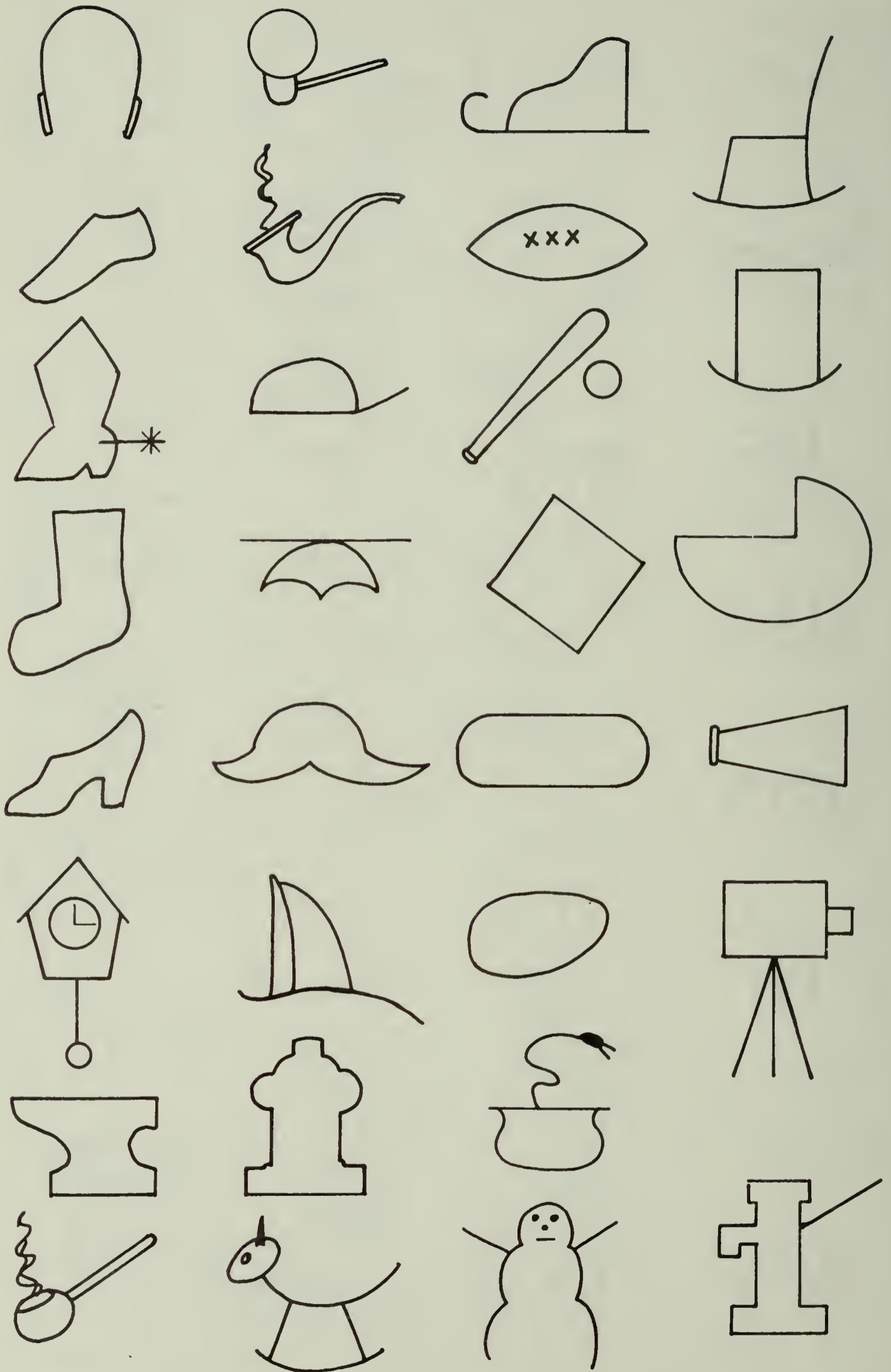


GO



HI





The following list of suggested music may be used to stimulate ideas when conceiving the band show:

- |                                       |                                    |
|---------------------------------------|------------------------------------|
| A Fella With An Umbrella              | At A Perfume Counter               |
| A Fine Romance                        | At Dawning                         |
| A Fellow Needs A Girl                 | At The Balalaika                   |
| After I Say I'm Sorry                 | At Your Beck And Call              |
| After You've Gone                     | Auf Wiedersehen My Dear            |
| Again                                 | Auld Lang Syne                     |
| A Ghost of A Chance                   | Autumn In New York                 |
| Ain't Misbehavin'                     | Autumn Nocturne                    |
| Ain't She Sweet!                      | Autumn Serenade                    |
| A Journey To A Star                   | Avalon                             |
| Alabamy Bound                         | "A" You're Adorable                |
| Alexander's Ragtime Band              | Baby Face                          |
| A Little Bit Independent              | Back Home Again In Indiana         |
| A Little Bit of Heaven                | Basin Street Blues                 |
| A Little On The Lonely Side           | Be A Clown                         |
| A Little White Gardenia               | Beale Street Blues                 |
| All Of Me                             | Be Careful, It's My Heart          |
| All Or Nothing At All                 | Beer Barrel Polka                  |
| All The Things You Are                | Begin The Beguine                  |
| All Through The Day                   | Be Still, My Heart                 |
| All Through The Night                 | Between The Devil and The Deep     |
| Almost Like Being In Love             | Blue Sea                           |
| Alone                                 | Bess, You Is My Woman              |
| Always In My Heart                    | Bewitched                          |
| Among My Souvenirs                    | Beyond The Blue Horizon            |
| Anchors Aweigh                        | Bidin' My Time                     |
| And There You Are                     | Bill "Show Boat"                   |
| A Nightingale Sang in Berkeley Square | Bill Bailey, Won't You Please Come |
| Another Night Like This               | Home?                              |
| Anything Goes                         | Blow, Gabriel, Blow                |
| A Pretty Girl Is Like A Melody        | Blue Bird Of Happiness             |
| April In Paris                        | Blue Hawaii                        |
| April Played The Fiddle               | Blue Moon                          |
| April Showers                         | Blue Orchids                       |
| A Romantic Guy, I                     | Blues In The Night                 |
| A Room With A View                    | Blue Skies                         |
| A Sinner Kissed An Angel              | Body And Soul                      |
| As Time Goes By                       | Bugle Call Rag                     |
| A Sunday Kind of Love                 |                                    |

But Beautiful  
 Buttons And Bows  
 Button Up Your Overcoat  
 But Where Are You  
 Bye Bye Blackbird  
 Bye Bye Blues  
 By The River Saint Marie  
 By The Light Of The Silvery Moon  
 By The Waters Of The Minnetonka  
  
 Cabin In The Sky  
 California, Here I Come  
 Candy  
 Can I Forget You  
 Can't Get Indiana Off My Mind  
 Can't Help Lovin' That Man  
 Caravan  
 Careless  
 Carolina In The Morning  
 Change Partners  
 Chattanooga Choo Choo  
 Cheek To Cheek  
 Cherokee  
 Cherry  
 Chicago  
 China Boy  
 China Town  
 Ciribiribin  
 City Called Heaven  
 Cocktails For Two  
 Concerto For Two  
 Confessin' That I Love You  
 Copenhagen  
 Coquette  
 Cuddle Up A Little Closer  
  
 Dancing In The Dark  
 Danny Boy  
 Dardanella  
 Dark Eyes  
 Darkness On The Delta  
 Darktown Strutters Ball  
 Darn That Dream

Daybreak  
 Dearly Beloved  
 Deep Purple  
 Deep River  
 Diamonds Are A Girl's Best Friend  
 Did I Remember?  
 Did You Ever See A Dream Walking?  
 Did Your Mother Come From Ireland?  
 Diga Diga Do  
 Dinah  
 Dinner For One, Please James  
 Doctor, Lawyer, Indian Chief  
 Does Your Heart Beat For Me  
 Do I Love You?  
 Donkey Serenade  
 Do Nothin' Till You Hear From Me  
 Don't Be That Way  
 Don't Blame Me  
 Don't Fence Me In  
 Don't Get Around Much Anymore  
 Don't Give Up The Ship  
 Down Among The Sheltering Palms  
 Down By The River  
 Do You Ever Think Of Me  
 Dream  
 Dreamer With A Penny  
 Drums In My Heart  
 Duel In The Sun  
  
 Easter Parade  
 East Of The Sun  
 Easy To Love  
 Embraceable You  
 Evening Star  
 Everybody Loves My Baby  
 Every Little Movement  
 Everything I Have Is Yours  
 Exactly Like You  
  
 Faithful Forever  
 Fascinating Rhythm  
 Fit As A Fiddle

- Five Minutes More  
 Flamingo  
 Fools Rush In  
 For Me And My Gal  
 For Sentimental Reasons  
 Forty Second Street  
 Frankie And Johnnie  
 From Another World  
 From The Top Of Your Head  
 Full Moon And Empty Arms  
  
 Georgia On My Mind  
 "Gimme A Little Kiss"  
 Girls, Girls, Girls  
 Give My Regards To Broadway  
 God Bless America  
 Good Morning  
 Goodnight, My Love  
 Good Night, Sweetheart  
 Great Day  
 Grieg's Concerto  
 Gypsy In Me  
  
 Hands Across The Table  
 Happy Days Are Here Again  
 Happy Talk  
 Harbor Lights  
 Have You Ever Been Lonely?  
 Heaven Can Wait  
 Heartaches  
 Heart And Soul  
 Heigh Ho  
 He's My Guy  
 Hi, Neighbor!  
 Holiday For Strings  
 Honeysuckle Rose  
 How Are Things In Glocca Morra?  
 How Come You Do Me Like You Do?  
 How Deep Is The Ocean?  
 How High The Moon?  
 How Sweet You Are?  
  
 I Ain't Got Nobody  
 I Can Dream, Can't I?  
  
 I Can't Escape From You  
 I Can't Get Started With You  
 I Can't Give You Anything But Love  
 I Concentrate On You  
 I Couldn't Sleep A Wink Last Night  
 I Cover The Waterfront  
 I Cried For You  
 Ida, Sweet As Apple Cider  
 I Didn't Know What Time It Was  
 I Don't Want To Set The World On Fire  
 I Dream of Jeanie With The Light  
     Brown Hair  
 If I Didn't Care  
 If I Loved You  
 I Found A Million Dollar Baby  
 If There Is Someone Lovlier Than You  
 If This Isn't Love  
 If You Knew Susie  
 I Get The Blues When It Rains  
 I Got It Bad  
 I Got Plenty Of Nuttin'  
 I Got Rhythm  
 I Got The Sun In The Morning  
 I Guess I'll Have To Dream The Rest  
 I Hear A Rhapsody  
 I Know That You Know  
 I Left My Heart At The Stage Door  
 I Let A Song Go Out Of My Heart  
 I'll Be Faithful  
 I'll Be Seeing You  
 I'll Get By  
 I'll Never Smile Again  
 I'll Remember April  
 I'll See You In My Dreams  
 I'll Sing You A Thousand Love Songs  
 I'll String Along With You  
 I'll Take You Home Again Kathleen  
 I'll Walk Alone  
 I Love You  
 Imagination  
 I'm Always Chasing Rainbows  
 I Married An Angel

- I'm Confessin'  
 I'm Getting Tired So I Can Sleep  
 I'm Gonna Sit Right Down And Write  
     Myself A Letter  
 I'm In The Mood For Love  
 I'm Just Wild About Harry  
 I'm Looking Over A Four Leaf Clover  
 I'm Old Fashioned  
 I'm Putting All My Eggs In One Basket  
 I'm Sitting On Top Of The World  
 I'm Through With Love  
 I'm Yours  
 Indian Love Call  
 I Never Knew  
 Intermezzo  
 In The Blue Of Evening  
 In The Little Red School House  
 In The Mood  
 In The Still Of The Night  
 I Saw Stars  
 I See Your Face Before Me  
 I Should Care  
 Isle Of Capri  
 Isn't It Romantic  
 I Surrender Dear  
 It Ain't Necessarily So  
 It Had To Be You  
 It's Delovely  
 It's Easy To Remember  
 It's Magic  
 It's Only A Paper Moon  
 It's The Talk Of The Town  
 I Understand  
 I've Got A Feeling I'm Falling  
 I've Got My Love To Keep Me Warm  
 I've Got You Under My Skin  
 I've Heard That Song Before  
 I've Told Every Little Star  
 I Wanna Get Married  
 I Want To Be Bad  
 I Won't Dance  
  
 Jada  
  
 Johnny Doughboy  
 Johnny One Note  
 Just One More Chance  
 Just One Of Those Things  
  
 Laura  
 Lazy Bones  
 Lazy River  
 Let A Smile Be Your Umbrella  
 Let's Fall In Love  
 Let's Put Out The Lights  
 Life Can Be Beautiful  
 Lights Out  
 Limehouse Blues  
 Little Old Lady  
 Loch Lomond  
 Long Ago And Far Away  
 Look For The Silver Lining  
 Love In Bloom  
 Love Is Sweeping The Country  
 Love Is The Sweetest Thing  
 Love Letters In The Sand  
 Lovely To Look At  
 Love Of My Life  
 Lover, Come Back To Me  
 Love Walked In  
 Lullaby Of Broadway  
  
 Makin' Whoopee  
 Mam'selle  
 Manhattan Serenade  
 Marie  
 Me And My Shadow  
 Mean To Me  
 Mood Indigo  
 Moon Glow  
 Moonlight And Roses  
 Moonlight Serenade  
 Moon Love  
 Moon Over Miami  
 My Blue Heaven  
 My Buddy  
 My Gal Sal



My Heart At Thy Sweet Voice  
My Heart Belong To Daddy  
My Old Flame  
My Reverie  
My Shining Hour  
My Time Is Your Time  
  
Nice Work If You Can Get It  
Night And Day  
None But The Lonely Heart  
  
Of Thee I Sing  
Oh Johnny, Oh Johnny  
Oh Lady Be Good  
Oh You Beautiful Doll  
Oklahoma  
Old Devil Moon  
Ole Man River  
On A Slow Boat To China  
Once In A While  
One Alone  
One Dozen Roses  
Only A Rose  
On The Road To Mandalay  
On The Sunny Side Of The Street  
Our Love  
Over The Rainbow  
Over There  
  
Pagan Love Song  
Paper Doll  
Paris In The Spring  
Peg O' My Heart  
Pennies From Heaven  
Penthouse Serenade  
People Will Say We're In Love  
Please Be Kind  
Pretty Baby  
Prisoner Of Love  
P.S. I Love You  
Put On Your Old Gray Bonnet  
  
Rain On The Roof  
Red Sails In The Sunset  
  
Remember Me  
Rhapsody In Blue  
Rockin' Chair  
Rosalie  
Rosemarie, I Love You  
Roseroom  
Roses Of Picardy  
Rosetta  
Running Wild  
  
Say It Isn't So  
Say It With Music  
Scatterbrain  
Schubert's Serenade  
Sentimental Journey  
September In The Rain  
September Song  
Shall We Dance  
She Didn't Say Yes  
She Shall Have Music  
She's Nobody's Sweetheart Now  
Shine  
Shine On Harvest Moon  
Shoe Shine Boy  
Shuffle Off To Buffalo  
Sierra Sue  
Singin' In The Rain  
Sing, Sing, Sing  
Skylark  
Sleepy Time Gal  
Small Fry  
Smile Darn You Smile  
Smiles  
Smoke Gets In Your Eyes  
Smoke Rings  
Softly As In A Morning Sunrise  
So In Love  
Solitude  
Somebody Loves Me  
Somebody Stole My Gal  
Someday My Prince Will Come  
Some Enchanted Evening  
Some Of These Days

- Someone's Rocking My Dream Boat  
 Someone To Watch Over Me  
 Song Of India  
 Song Of Songs  
 Sonny Boy  
 Soon  
 Sophisticated Lady  
 Sophisticated Swing  
 South Of The Border  
 South Sea Island Magic  
 Speak Low  
 Spring Will Be A Little Late This Year  
 Stairway To The Stars  
 Star Dust  
 Stars Fell On Alabama  
 Stay As Sweet As You Are  
 Steila By Starlight  
 St. Louis Blues  
 Stompin' At The Savoy  
 Stormy Weather  
 Stout-Hearted Men  
 Strange Music  
 Strike Up The Band  
 Stumbling  
 Sugar Blues  
 Summertime  
 Sunday In The Park  
 Sunrise Serenade  
 Sweet And Lovely  
 Sweet Georgia Brown  
 Sweet Leilani  
 Sweet Sue  
 Swinging On A Star  
 Swing Low, Sweet Chariot  
 S'Wonderful  
 Sylvia  
  
 Take Me In Your Arms  
 Talk Of The Town  
 Tea For Two  
 Temptation  
 That Old Black Magic  
 That Old Feeling  
  
 That Old Gang Of Mine  
 That's My Desire  
 That's Why Darkies Were Born  
 The Bells Of St. Mary  
 The Best Things In Life Are Free  
 The Breeze And I  
 The Girlfriend of the Whirling Dervish  
 The Gypsy In My Soul  
 The Heather On The Hill  
 The Lady Is A Tramp  
 There Will Never Be Another You  
 The Lamplighter's Serenade  
 The Last Time I Saw Paris  
 The Loveliness Of You  
 The Man I Love  
 The More I See You  
 The Music Goes 'Round And 'Round  
 The Nearness Of You  
 The Night Is Young And You're So  
     Beautiful  
 The Night Was Made For Love  
 The Night We Called It A Day  
 The Object Of My Affection  
 The Old Spinning Wheel  
 There Is No Greater Love  
 There'il Be Some Changes Made  
 There's A Smail Hotel  
 These Foolish Things  
 The Sheik  
 The Surrey With The Fringe On Top  
 The Toy Trumpet  
 The Very Thought Of You  
 The Way You Look Tonight  
 The Wedding Of The Painted Doll  
 The White Cliffs Of Dover  
 The World Is Waiting For The Sunrise  
 They Didn't Believe Me  
 This Can't Be Love  
 This Is The Army, Mr. Jones  
 Three Little Words  
 Through The Years  
 Thru Your Eyes To Your Heart

Tiger Rag  
 Till The End Of Time  
 Time On My Hands  
 Tip-Toe Thru The Tulips  
 To A Wild Rose  
 To Each His Own  
 Too Romantic  
 Trees  
 Tumbling Tumble-Weeds  
 Twilight On The Trail  
 Two Cigarettes In The Dark  
 Two Sleepy People  
 Take Me  
 Tangerine  
 Thanks For The Memory  
 Thank You For A Lovely Evening  
  
 Undecided  
 Until The Real Thing Comes Along  
  
 Wagon Wheels  
 Waiting For The Robert E. Lee  
 Walkin' My Baby Back Home  
 Way Down Yonder In New Orleans  
 We Could Make Such Beautiful Music  
 Wedding Bells Are Breaking Up That  
     Old Gang Of Mine  
 We Just Couldn't Say Goodbye  
 What Is This Thing Called Love  
 When Day Is Done  
 When It's Sleepy Time Down South  
 When My Baby Smiles At Me  
 When You An I Were Young Maggie  
 When You're Smiling  
 When You Wish Upon A Star  
 When You Wore A Tulip  
 Where Are You?  
 Where Or When?  
 While A Cigarette Was Burning  
 Whispering  
 Whistle While You Work  
 White Christmas  
 Who?  
 Who's Afraid Of The Big Bad Wolf?

Who's Sorry Now?  
 Why Do I Dream Those Dreams?  
 Why Do I Love You?  
 Wintergreen For President  
 Wishing  
 With A Song In My Heart  
 With My Eyes Wide Open I'm  
     Dreaming  
 Without A Song  
  
 Yesterthoughts  
 You And I Know  
 You And The Night And The Music  
 You Are My Lucky Star  
 You Can't Have Everything  
 You Couldn't Be Cuter  
 You Do Something To Me  
 You Go To My Head  
 You'll Never Know  
 You Made Me Love You  
 You Must Have Been A Beautiful Baby  
 Younger Than Springtime  
 You Ought To Be In Pictures  
 You're A Grand Old Flag  
 You're An Old Smoothie  
 You're A Sweetheart  
 You're Driving Me Crazy  
 You're The Cream In My Coffee  
 Yours And Mine  
 Yours Is My Heart Alone  
 You Turned The Tables On Me  
 You've Got Me Crying Again  
 You Walk By  
 You Were Meant For Me  
 You Were Never Lovlier  
  
 Zing, Went The Strings Of My Heart  
 Zip-A-Dee-Doo-Dah

## Chapter VI

### THE CONTINUITY SHEET

The "continuity sheet" is merely a completely detailed outline of the band show. An organized list of this kind is necessary if one is to thoroughly study and plan his rehearsals of the band show. By developing the continuity sheet prior to the rehearsal time, a majority of problems may be foreseen and eliminated.

The "continuity sheet", listing every detail of the show, will allow the band director to accurately time the entire performance. Refer to Chapter VII for the importance of timing. It is important to determine the exact amount of music that is necessary to change formations, etc. Because of this, the continuity sheet will normally precede special arranging or purchase of music.

By having a complete knowledge of how the entire show will unfold, a more direct teaching approach is possible. Frequently a show that is rehearsed piecemeal will fall apart in the final performance, because the bandsmen have never perceived the show as a whole.

The continuity sheet includes such items as, the music to be played, the action of the band, all announcements in their complete form, formations, and timing of each item. An example of the blank continuity sheet follows:

**Continuity Sheet**

Name of Show -----

Game to be used -----

Date to be used -----

No.	Music title	Time	Action or announcements	Formation
1.				
2.				
3.				
4.				
5.				
etc.				

The above example shows a continuity sheet before it is filled out. Note that column one is numbered for convenience. Under music title list all music to be played. You may also wish to note the meter and cadence of the music. Column three will be filled in with the exact length of time for each numbered item. This is usually listed in seconds. One should time the announcements as well as the action or music. The next column should have a wide space for detailed instructions or a complete announcement. Refer to Chapter VIII for information on announcements. In the last column may be pictured the formations. A partial example of the continuity sheet follows:


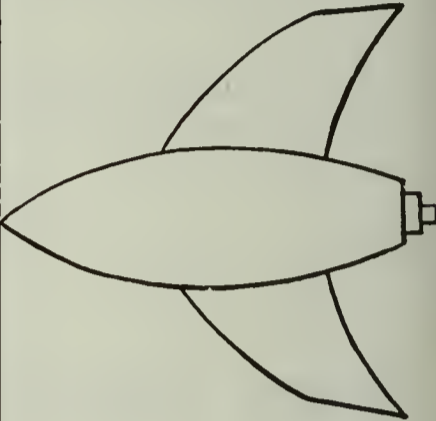
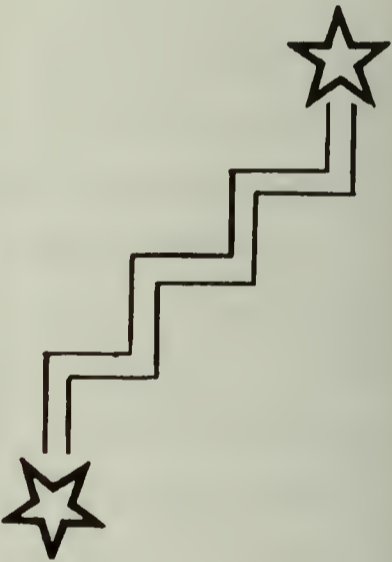

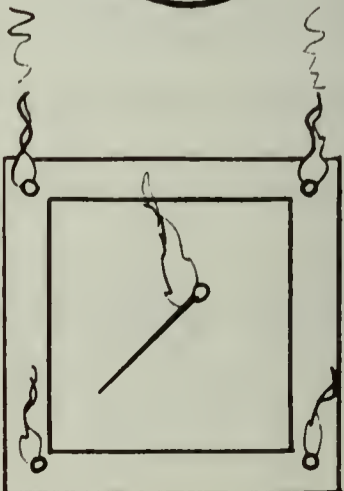
**Continuity Sheet**

Name of Show ----- A Trip to the Moon -----

Game to be Used ----- Arizona vs. New Mexico -----

Date to be used ----- Oct. 15, 1954 -----

No.	Music title	Time	Action or announcements	Formation
1.	Bear Down Arizona	22 sec.	Band enters and marches company front 40 yds. on one chorus.	_____ _____

No.	Music title	Time	Action or announcements	Formation
2.	Fight Wildcats	22 sec.	Without stopping, band forms "A".	
3.		5 sec.	Announce: Ladies and gentlemen, the University's alma-mater, "All Hail, Arizona".	
4.	All, Hail Arizona	55 sec.	Band stands fast.	
5.	Moon Glow	35 sec.	Band forms Rocket ship.	
6.		5 sec.	Ann.: And now, folks, let's climb aboard for a journey to the moon.	
7.	Rocket Music	40 sec.	Move rocket ship down field.	
8.	Stairway to the Stars	35 sec.	Form stairway and halt.	
9.			Ann.: Stairway? No sir, this is a modern escalator.	
10.	Star Dust	35 sec.	Revolve stairs.	
11.	Blue Moon	40 sec.	Break to Moon formation. Lights out for cap light after intro.	
12.			Ann.: Arriving on the moon we find the inhabitants doing a strange fire dance.	
13.	Ritual Fire Dance		Form squares and drum major twirls lighted batons. Alternates carry torches.	

## **Chapter VII**

### **TIMING THE BAND SHOW**

It is vitally important for a band director to be able to time his band show. Certain time limitations are usually allotted for band performances, both prior to the game and during the half-time period. Frequently, both schools will have bands represented at their football games. This would allow a maximum time limit for each band of approximately five minutes at pre-game and seven minutes at half-time. In order to give each band more time, it is frequently arranged for the home-town band to have the entire pre-game period and the visiting band the half-time period.

Not only should we be concerned with the time limitations of pre-game and half-time, but of the rehearsal time as well. It is important to know the length of the show before it undergoes rehearsal, so that we may determine whether or not we have sufficient time to prepare it properly.

Remember, a ten minute show will take perhaps twice as many days to rehearse as a five minute show. It would be a mistake to build a show so long that you are unable to properly perfect both the music and marching. One should also remember the extra burden placed on the individual bandsman, insofar as memorization of his marching pattern and endurance of his embouchure are concerned.

### A timing formula

An easily remembered formula for timing a band show follows: The total length of time is to sixty seconds (one minute), as the total number of beats (per minute) is to the cadence (measured by beats per minute.)

$$\frac{\text{unknown length of time (x)}}{60 \text{ seconds}} = \frac{\text{total number of beats}}{\text{cadence}}$$

For example: To find the length of time it takes to play a trio of 32 measures (converted to 64 beats) at a cadence of 160 beats per minute we may diagram it thus:

$$\frac{x}{60 \text{ sec.}} = \frac{64}{160}$$

Next, we must cross multiply x times 160 and 64 times 60. This then gives us 160x and 3840. By dividing the coefficient of x into the other number, we find the exact time, which in this case is 24 seconds.

An alternative form for this formula is as follows:

$$x \text{ (in seconds)} = \frac{\text{Total number of beats} \times 60 \text{ sec.}}{\text{Cadence (beats per 60 sec.)}}$$

Example:

$$\begin{aligned} x &= \frac{64 \times 60}{160} \\ x &= 24 \text{ sec.} \end{aligned}$$

Although a working knowledge of time should be grasped by all directors, the time table at the end of this chapter has been prepared for rapid reference in developing the band show. Please note that timing is generally done by small segments, such as trios, announcement intervals, etc.; thus cuts can be made if necessary. Also it is becoming a more common practice to use different cadences throughout the show to properly express the music and give a change of pace. This would make timing the entire show very difficult mathematically, if the show is not separated into small segments.



### Showmanship Through Timing

In order to become an outstanding marching band director, it is necessary for a person to enhance his band's showmanship through the time factor. Keeping the band in motion has audience appeal, as has definite changes in pace. Greater audience response is reached if the entire show has been so timed that the mood gradually prepares the climax. Variety in cadence, music, marching actions and formations may be aided by timing to create greater interest.

Cadence or M.M. ↓	Marching Time-Table										
	← No. of Beats → Seconds!										
60	4	8	16	24	32	36	40	48	64	68	72
70	3.3	6.7	13.3	20	26.7	30	33.3	40	53.2	56.7	60
80	3	6	12	18	24	27	30	36	48	51	54
92	2.6	5.2	10.5	15.7	20.9	23.5	26	31.2	41.8	44.4	47
100	2.4	4.8	9.6	14.4	19.2	21.6	24	28.8	38.4	40.8	43.2
112	2.1	4.2	8.6	12.9	17.1	19.2	21.3	25.5	34.2	36.3	38.4
120	2	4	8	12	16	18	20	24	32	34	36
132	1.8	3.6	7.3	11	14.6	16.4	18.2	21.8	29.2	31	32.8
144	1.7	3.3	6.7	10	13.3	15	16.7	20	26.7	28	30
152	1.6	3.2	6.3	9.5	12.6	14.2	15.8	19	25.2	26.8	28.4
160	1.5	3	6	9	12	13.5	15	18	24	25.5	27
168	1.4	2.8	5.7	8.5	11.4	12.8	14.2	17	22.8	24.2	25.6
180	1.3	2.7	5.3	8	10.7	12	13.3	16	21.3	22.7	24
192	1.2	2.5	5	7.5	10	11.2	12.5	15	20	21.2	22.5
210	1.2	2.4	4.6	6.9	9.2	10.4	11.6	14	18.4	19.6	20.8
222	1.1	2.2	4.4	6.5	8.7	9.8	10.9	13.1	17.4	18.5	19.6
240	1	2	4	6	8	9	10	12	16	17	18

Table Prepared by  
 Band Director Lester C. Eckart  
 Rittman, Ohio High School

## Chapter VIII

### ANNOUNCING THE BAND SHOW

It is not uncommon to see one of our finest high school or college bands performing an outstanding half time band show. Excellent music and spectacular marching can be found throughout the nation. It is, however, very uncommon to find almost any band using good sensible announcements. There seems to be an epidemic of poor announcing used with our marching band shows. Not only are the announcements childish, uninteresting and undramatic, but frequently the English language is misused.

One great offense in script writing is to insult the intelligence of our audience thusly: "Next the band will form a house and play, 'Home on the Range' ". With this announcement we have made certain that the audience can figure out our formation, and at the same time we destroy any element of surprise and imagination. It might also be pointed out, that if the audience is unable to recognize "Home on the Range", they will also be unable to hear the announcement. Announcements of this type have become so frequent that we pay no attention to them. The playing of "Home on the Range" should in itself be sufficient evidence of what the band has formed. If we wish to dramatize the announcement, we should never be obvious. Example: "Arriving at the ranch we realize that the Lone Ranger is home, for we see smoke coming from his chimney." This type of announcement is interesting, can

narrate a story and allows the audience to become absorbed in the show. There is no better way to destroy audience interest than to subject them to what will happen before it occurs. We must learn to be subtle.

Basic showmanship must be worked into the announcements as it is into the show. Good announcements should possess mood, variety, and interest. Announcements should also be short, employing the best possible choice of words. Frequently, one well chosen word can say more than a complete sentence. It is a good rule not to let your announcement run over ten seconds in length.

Many of the nations finest marching bands have made a common practice of starting their show with an extensive announcement that may last over a minute in length. The announcement includes the number of bandsmen from each state in the union, a brief history of the band, and perhaps a biography of its director. Judging from audience reaction this information has no place at the performance of a football game. Contact with the audience is lost and few people watch the band step off.

Because good announcements are difficult to conceive and many band directors are not especially adept at script writing, it is suggested that your commentary be edited by the school speech department. Many teachers of public speaking are happy to have the opportunity to work on such a project. Frequently a high school speech teacher will assign the continuity of a band show to his students as a practical project. In many cases, the announcements may be delivered by an outstanding speaker in the class. In the university, the author turns his script writing over to students majoring in speech, and who have taken courses in radio script writing. It is inexcusable to spoil an otherwise perfect band show because of lack of attention to the announcements.

Fitting announcements to a band show require flawless timing. The announcer must judge the correct moment for speech delivery by knowing the exact actions of the band. Usually the band halts with a kick down which may give the announcer his cue.

Also, the drum major must memorize the announcements, thus enabling him to start the band as the announcement is ending. By blowing a whistle on the last couple words of the announcement, there is no delay in the show. It is advisable never to give announcements over the playing of music. In many stadiums the public address system will not penetrate band sound.

One last thought; always rehearse the show with announcements, and with the person who announces your band show at the game.

### **Special Presentation of Announcements**

Frequently a band may perform in a stadium that does not have a public address system. This is a great handicap to band pageantry, but may be overcome by the following means:

1. Use a sound truck.
2. Use a hand speaker.
3. Use show cards.
4. Have the band speak the announcements in unison.
5. Publish the announcements in a printed program.

## Chapter IX

### CHARTING THE FOOTBALL BAND

Football band shows are frequently regarded as headaches by many band directors. If diagnosis is made of the symptoms, we usually find the ailment to be a great state of confusion. To eliminate this condition, there are many antidotes, such as techniques of drill and philosophy of showmanship. The aspirin the author is about to offer the band director patient is to relieve the agony of charting formations.

In observing bands, and in studying photographs of band formations, it is quite apparent that there are many solutions to the problem of placing personnel on a football field to obtain an effective formation. It is also quite apparent that many band directors are building their band shows without any theory behind their action. With this in mind, it is the author's intent to give the reader an understanding of formation placement, (more commonly known as charting), so that when he builds a band show his work will not be a hit and miss proposition, but a well defined system. Such a system can be a decisive asset to the band director, for by it he can, first: have a method of determining how many men should be in each line, second: determine the effectiveness of his charting before seeing it on the field, and third: save rehearsal time due to the fact that his bandsmen know what is expected of them.

There are many ways a band director can indicate to his band where each individual is to stand. One of the most effective methods is to supply each bandsman with a chart (mimeographed, dittoed, etc.). Another system is to place a master chart on the blackboard and have each bandsman copy his respective position. A time saving device, consisting of numbered pads, may be placed on the field by the director prior to rehearsal time, and then the bandsman needs only to find his number, stand on the pad and the formation is set up. A slower method, which is very commonly employed, is that in which the director spots each bandsman individually in the formation. Many such systems can be used, and each has its advantages and disadvantages. The wise director sometimes employs combinations of these systems. However, regardless of how the director conveys this sort of knowledge to his band, it is very important that he first produce a master chart from which he can drill his band. Without such a chart there can only be confusion and loss of time. It is this master chart with which we will now be concerned.

To obtain the greatest degree of accuracy in charting, it is recommended that the work be done on graph paper. One may either construct his own work sheet, or use those supplied through commercial sources. This particular type of chart is usually graphed in 30 inch squares. Each square to represent a certain interval or pace as one might desire. Any size grid lines may be used, but it is common practice among the nations better bands to adopt a graph system which will conform with whatever size pace the band is using. The author does not follow this practice, and has developed his own graph system which will be discussed later. After deciding what size graph you desire to use, the next step is to construct a football field on it. This field should include yard lines, side lines, inserts, and goal posts. It is important that all landmarks be used because it gives the personnel of the band various points on which they can align their formations. If a player is to stand two paces off the insert on the 45 yard line, it is then a simple process for him to locate his position in the band show.

The human element, which is often a troublesome factor, can be eliminated by this type of system. It is amazing how few band directors actually take advantage of the physical resources which they have at hand. For instance, only a few band directors know that football fields have inserts. Without this knowledge one cannot fully capitalize on charting. Inserts (location marks used to replace the ball after it has gone out of bounds) are second only to the yard line in charting importance. These are the points on which the author builds every formation he charts. By using these physical land marks, the band director will discover that his charting is made easier, and his bandsmen perform with greater assurance in their rehearsals and presentation.

Many of the nations finest bands use a system of charting based on the placement of personnel at equal intervals, whether the measurement is from front to rear, or side to side. The advantage of this system is that it can be rehearsed and performed on any plot of land, whether or not it is marked with yard lines, inserts, or other field markings. The author does not advocate such a system in conjunction with the field location system, but examination of this system reveals one of two things: either the formation is hard to visualize, or it does not adequately utilize the personnel. The reason for this is because the horizontal and vertical factors of the formation have been overlooked. Were we to read formations of this nature from an airplane directly over the field, they would probably appear to be perfect. However, it must be remembered that the football audience has an entirely different perspective of formations.

Let us now study vertical and horizontal placement of personnel. For example, we can use the letter H, which consists fundamentally of three straight lines. (Two vertical legs and a horizontal cross bar.) Now imagine yourself standing directly in front of the formation. What do you see? First you look at the cross bar. Here you see a dotted line of men, and chances are that the intervals between each man breaks up the idea of a solid line. This would then suggest to us that horizontal lines should be packed close together, almost shoulder to shoulder. Our only

problem here is where to get enough personnel to remedy the situation. Now let us examine the verticals. Low and behold, we find that spaces which were present in the horizontal lines do not occur. Why? Because the height of the man covers our visual image so that the field turf can not be seen between one man and the man behind him. It would then stand to reason that we could remove a few men from the vertical lines and place them into the horizontal cross bar of the letter H, thus relieving the problem of too few men for the horizontal. The resulting system would then be one in which all horizontal lines are packed close together, and all vertical lines are spread two or three paces apart. In the study of photographs of several of the outstanding University bands in this country, one will see that this theory is seldom used. In most cases, this is because college bands have a large amount of personnel, perhaps numbering as many as 150. With this number of bandsmen, one does not need to worry about utilization of personnel. Therefore, we, who have received our backgrounds as marching band directors from universities with large bands, and we who look to large universities for guidance, may unfortunately be lead astray by a practice of charting which is unsound for the average band. Two elements always present themselves when charting for an average or small band. First, is the formation large enough to be visually perfect, and second, how can we make the existing personnel complete this picture?

In considering the previous material, it is safe to state that personnel in vertical lines may be placed either two or three paces apart (a pace is normally considered to be a 30 inch interval) without disrupting the visual image of a solid line. Likewise it is safe to state, that all personnel in horizontal lines should be placed close together. Angular lines should conform to these two rules in that any angle from one degree to 45 degrees should be composed of personnel placed close together, and as the angle increases from 45 degrees to 90 degrees the personnel can be spaced farther apart. There is no damage in packing all vertical or angular lines close together with men, but the utilization of personnel to enlarge your formation will be hampered by such technique. One of the best



systems in the author's opinion, which can be used by any size band, is based on two simple rules. First, all personnel in vertical lines should be spaced two paces apart. In other words, there should be a sixty inch interval from front to rear between personnel. Second, any horizontal line constructed between one five yard line and the next should be composed of at least five men. This places all horizontal positions exactly 45 inches apart from center to center. Such placement of personnel splits both yard lines with one man, and then the space between this man and those on the yard lines is once again split by one man on each side of the center man. Both these horizontal and vertical placement systems will simplify your charting problem, and make it possible for your bandsmen to quickly align themselves in every formation they make. Coupled with the fact that utilization of personnel will make it possible to enlarge your formation, this seems to be an ideal method of charting.

The problem of individual placement having been studied, now let us analyze the formation itself. Too often the chart maker ignores audience perspective by trying to create a perfect picture on his chart. This technique is not sound, for experience has taught us that all formations must be elongated, from front to rear, before the audience can correctly visualize it. If we desire to create a circle on a football field, we must chart and place the personnel in an oval formation, the depth being greater than the width. Only by such charting techniques, can we hope to create a true formation in the eyes of our audiences. You have probably seen photographs of band formations taken from the air. If these pictures looked good to you, you can be sure that the audience, the band was playing for, suffered immensely. To them, the formation undoubtedly appeared short and squat, or was completely unreadable. Accompanying this article is a picture of the University of Michigan Band in the formation of a skeleton which was charted by the author. By close examination of the field, you will notice that the head of the skeleton occupies the middle third and the legs the remaining lower third of the field. The end result was a very fine formation from the audience point of view. If a

true to nature formation had been constructed with the head being half as long as the body and the legs longer than the body, the formation would have been a failure. Likewise, when letters are charted, this same depth perspective is encountered. All cross bars of letters such as H, A, G, and the center horizontals in the letters F and E, should be lowered in the formation. If we construct the letter H with vertical legs eleven men high, the center man (No. 6), who would normally be the point on which to construct a horizontal, is too high. It would be far better to construct the cross bar on either the fourth or fifth man from the formation's bottom. The height of the men in the cross bar is still another reason for lowering the bar. Audience perspective will give the cross bar the depth of at least two men vertically.

Where should the formation be located on the field? Here again, we encounter a point on audience perspective which is commonly misused by most bands. Practically all bands make a majority of their formations in the center of the field. A simple experiment, of moving the formation to the side lines it is facing, will quickly reveal a more readable picture. This is because of two factors; first, the previously explained depth perspective and second, the height angle from the audience to the band. As a formation gets farther away, the height angle decreases. Therefore, whether the bleachers are high or low, the formation will be more easily read if it is near the audience.

It is the author's belief, that when the problem of audience perspective is made familiar to a band director, he will no longer ask the question, "how can I make good formations for low bleachers?" With the aid of a good charting system, plus the proper suggestive music and public address system announcements, his audiences will certainly enjoy his band pageantry. Too many band directors insult the intelligence of their audiences by not taking their visual perspective into consideration and by completely ignoring their imagination. When we realize that no band can create a perfect picture of any object, but can merely suggest a picture as does a cartoon, then we are on the road to

success. Keep your formations simple, keep your formations large, and let the imagination of the audience do the rest.

### The 64 Inch Charting System

Recently, many bands have adopted the 64 inch charting interval which was developed by the author. The theory behind this 64 inch system should be of interest to all students of charting.

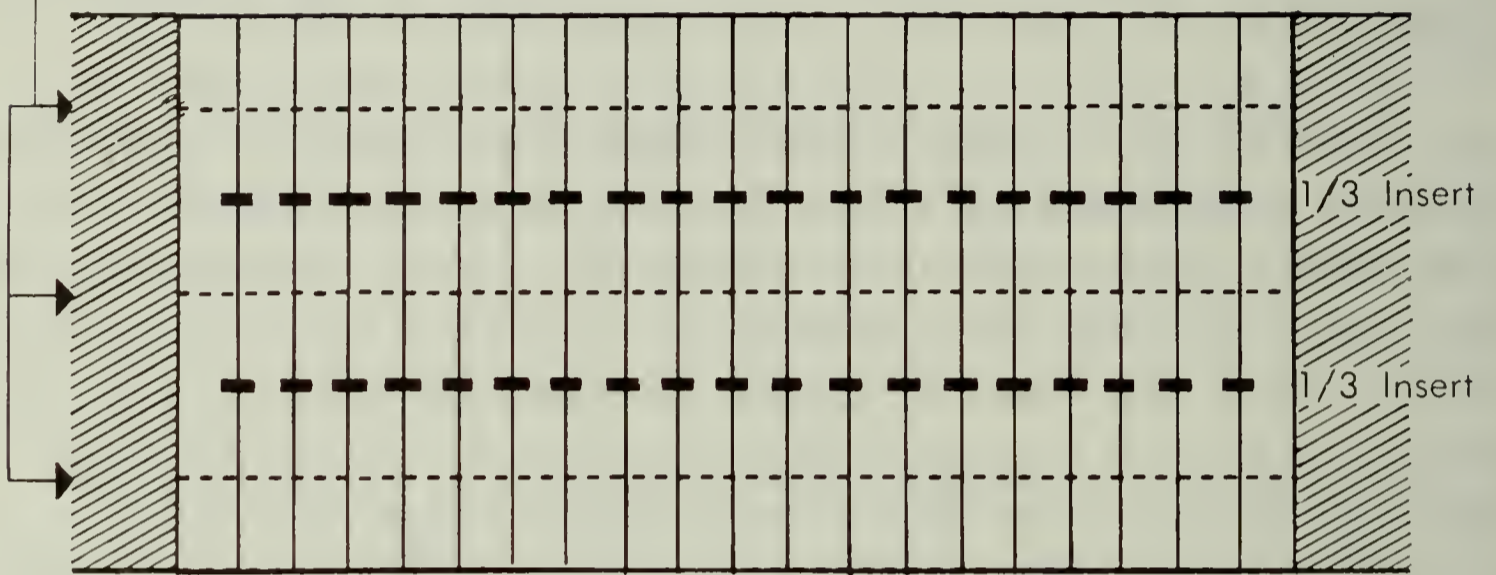
The thirty inch pace handed down from the military service has had a profound influence on the marching band of today. (The author believes that the dominant role the military service has in our thinking has retarded our marching techniques.) It is most natural that the thirty inch interval has been extensively used, and it must be stated that the system has been effective. Yet, it stands to reason, that a more objective approach to charting can afford greater efficiency in charting, rehearsing and perfecting the final performance of a band show.

The majority of all charting systems, currently being practiced, are built on some type of a grid system being superimposed on the football field. Many of these intervals have been arbitrarily assigned without regard to fixed field land marks. As yard lines, side lines and inserts make personnel placement very easy, these visual factors should be the primary consideration in arriving at a practical charting system. The 30 inch charting system considers only the side lines and yard lines. Inserts, which are the third divisions of the football field, will not accurately fall on the imaginary pattern of the 30 inch grid. If we are to make proper use of the insert, it would seem wise to include it as a definite grid location. Because of this, the first problem is to establish the vertical charting interval which will divide the field in equal parts from insert to side line.

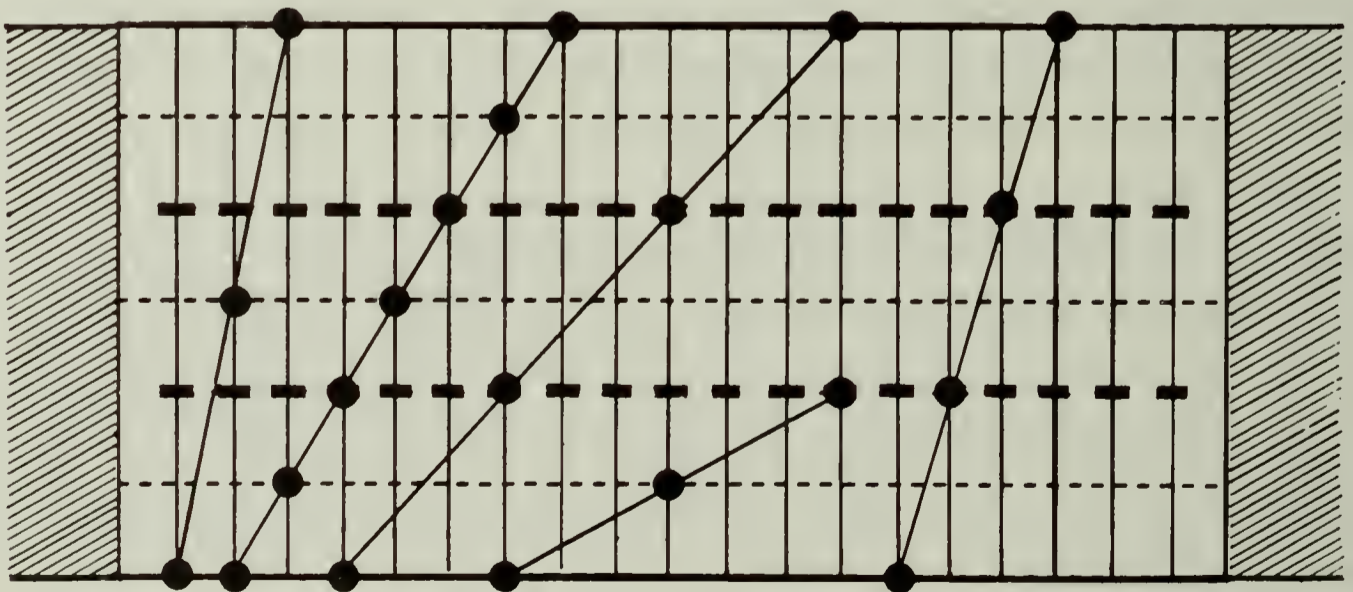
Starting with the natural grid of the field, including side lines, yard lines and inserts, the first imaginary grid should divide each third of the field in equal parts. The following chart shows these divisions by dotted lines:

THE FIRST GRID DIVISION SPLITTING THE FIELD  
IN SIX EQUAL PARTS

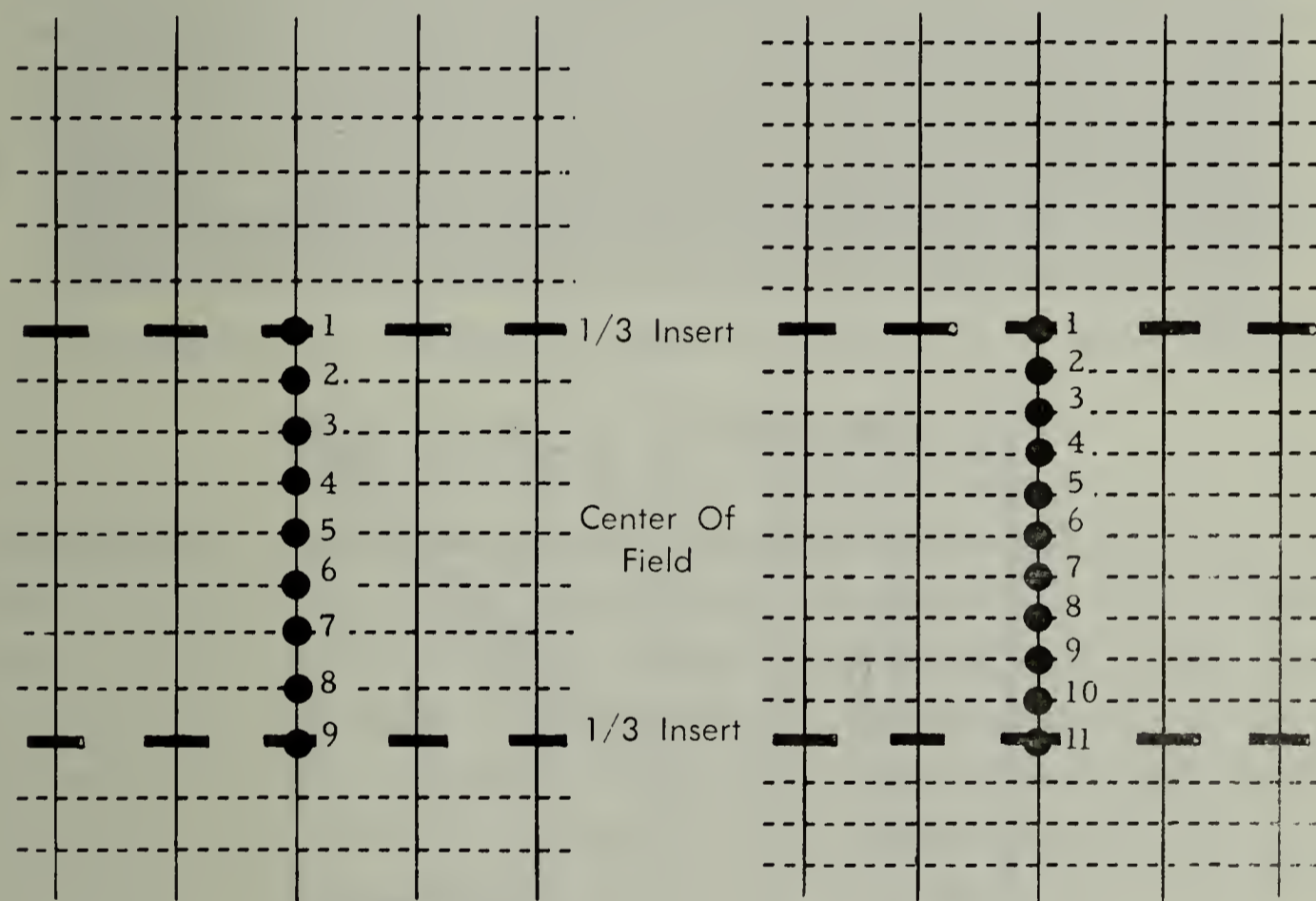
Super  
Imposed  
Grid Lines



Thus, angular lines may be accurately charted. Guide points may be established with this grid system as follows:



Considering the various aspects of vertical alignment and utilization of personnel (as previously stated in this chapter), either nine or eleven men will make the best appearance from sideline to insert. For small bands under forty players, the nine man placement is best. Larger bands can use the eleven man system to better advantage. Equal placement of eleven men from side line to insert will produce intervals of 64 inches. Hence, the theory behind this new 64 inch charting system.



9 Man Grid  
Between Inserts

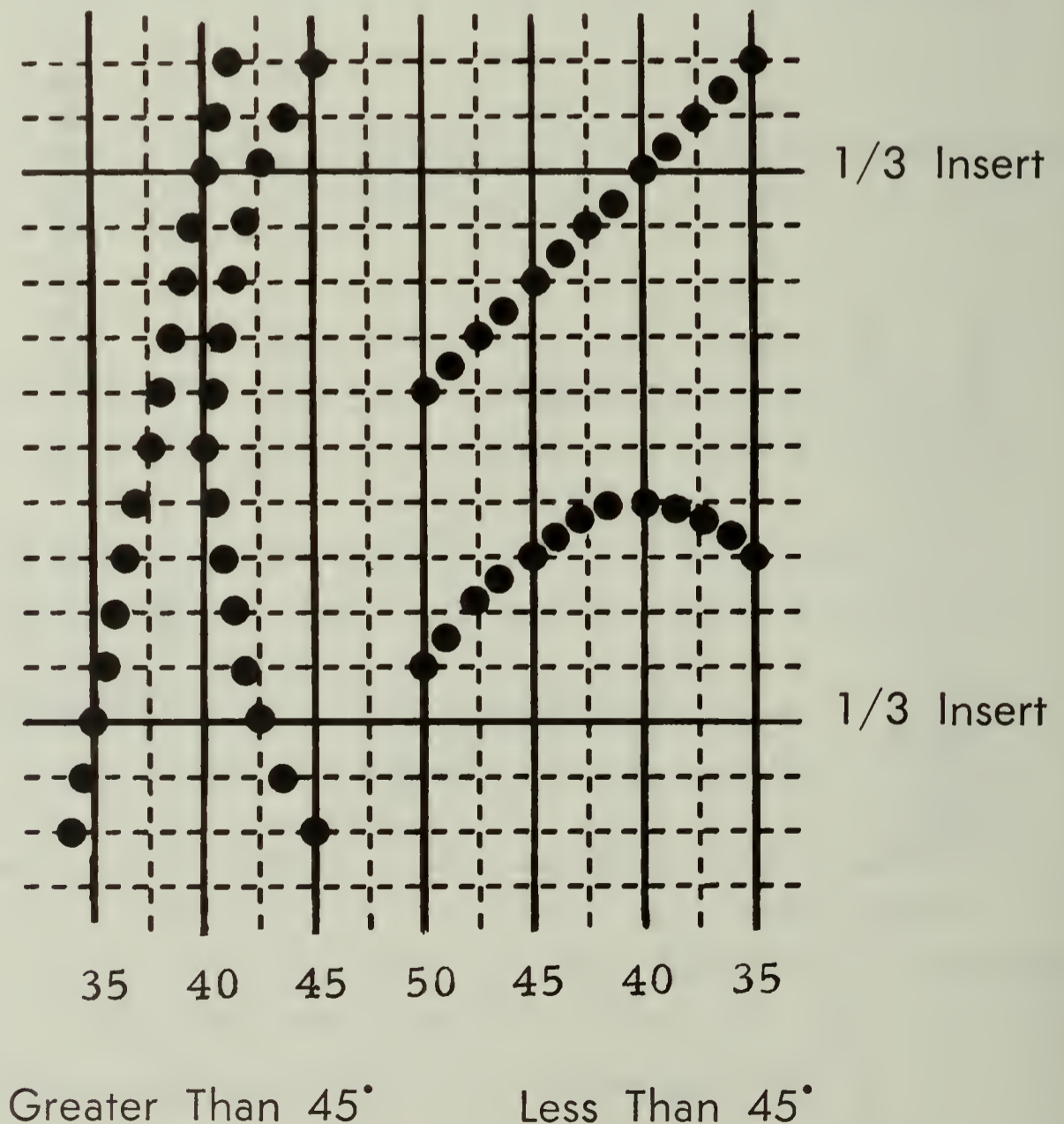
11 Man Grid  
Between Inserts  
or  
The 64 Inch Interval  
Grid System

Please note that the 64 inch interval is only four inches different than the 60 inch interval that is normally produced from two 30'' pace intervals. The system of 64 inches is more accurate than the 30 inch system, but the difference is not detected by the human eye.

Horizontal placement of men presents an entirely different problem from vertical placement, and therefore, should be considered separately. The five man system from yard line to yard line, as previously discussed, seems to be the most satisfactory for general use. It is well to note that many years before the author's 64 inch vertical interval concept came into existence, he has been preceded by a departure from the 30 inch interval system in this five man horizontal placement theory.

Many examples of this charting system will be found in the last chapter, which is composed of published halftime band shows. In studying these charts, please note that curved lines, as well as angular lines are easily charted with this system. If an angle or curve is less than  $45^\circ$ , the horizontal system is used, and if the angle is greater than  $45^\circ$ , the vertical system is used.

Illustration:





University of Michigan Band — William D. Revelli Cond.

AN EXAMPLE OF PERSPECTIVE:

Compare this picture with the chart on the following page. Note that the head must be charted just as long as the legs in order to achieve correct perspective. The farther away the formation, the more it must be elongated. No. 1 shows the desired picture. No. 2 shows the charting proportions necessary to achieve the desired picture. No. 3 shows how the formation would appear if charted the same as No. 1.



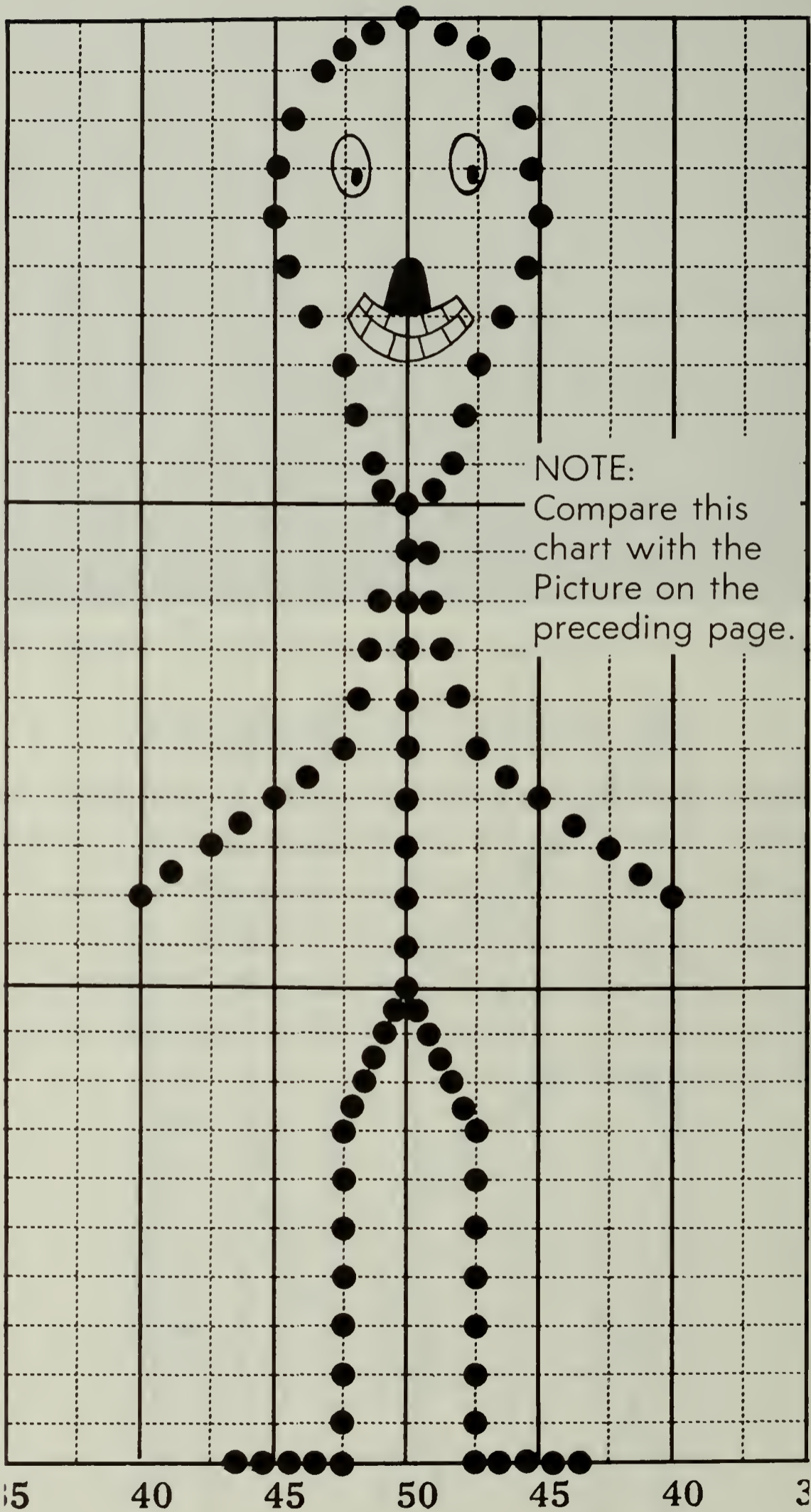
No. 1



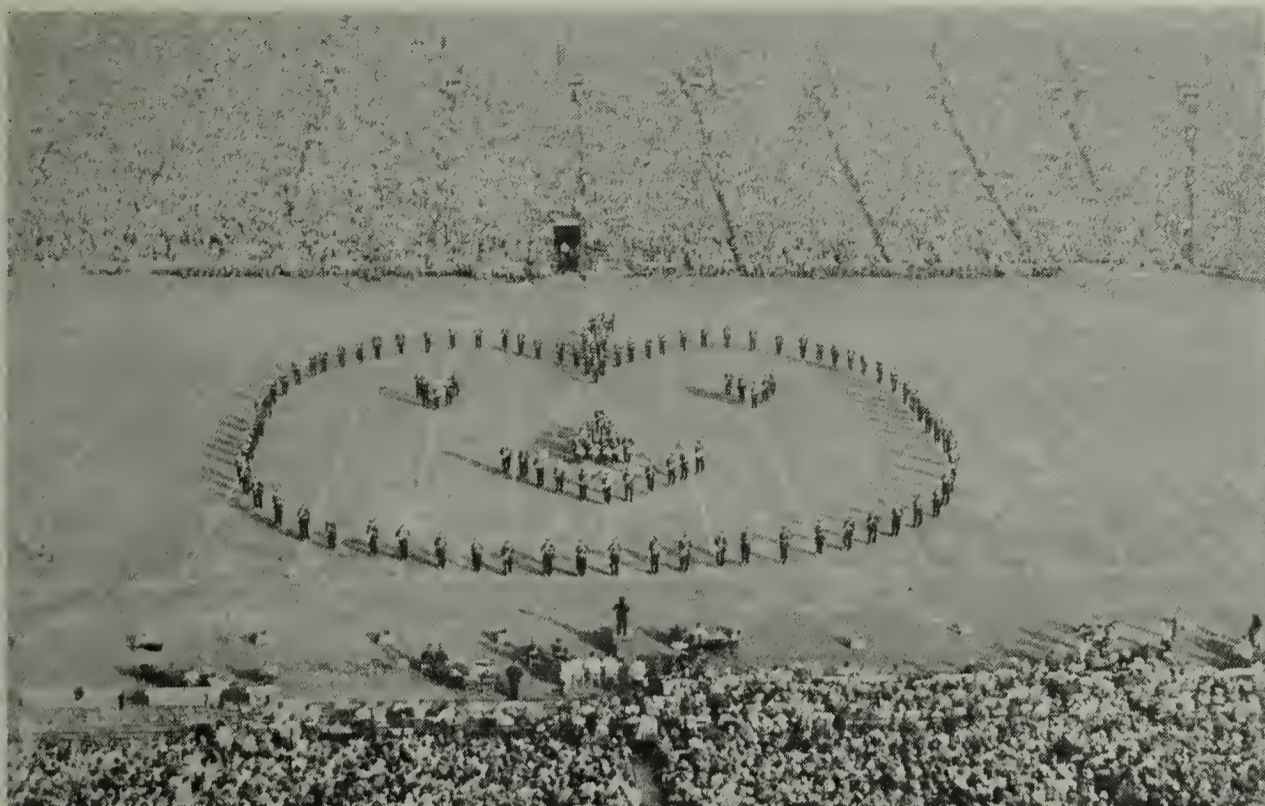
No. 2



No. 3







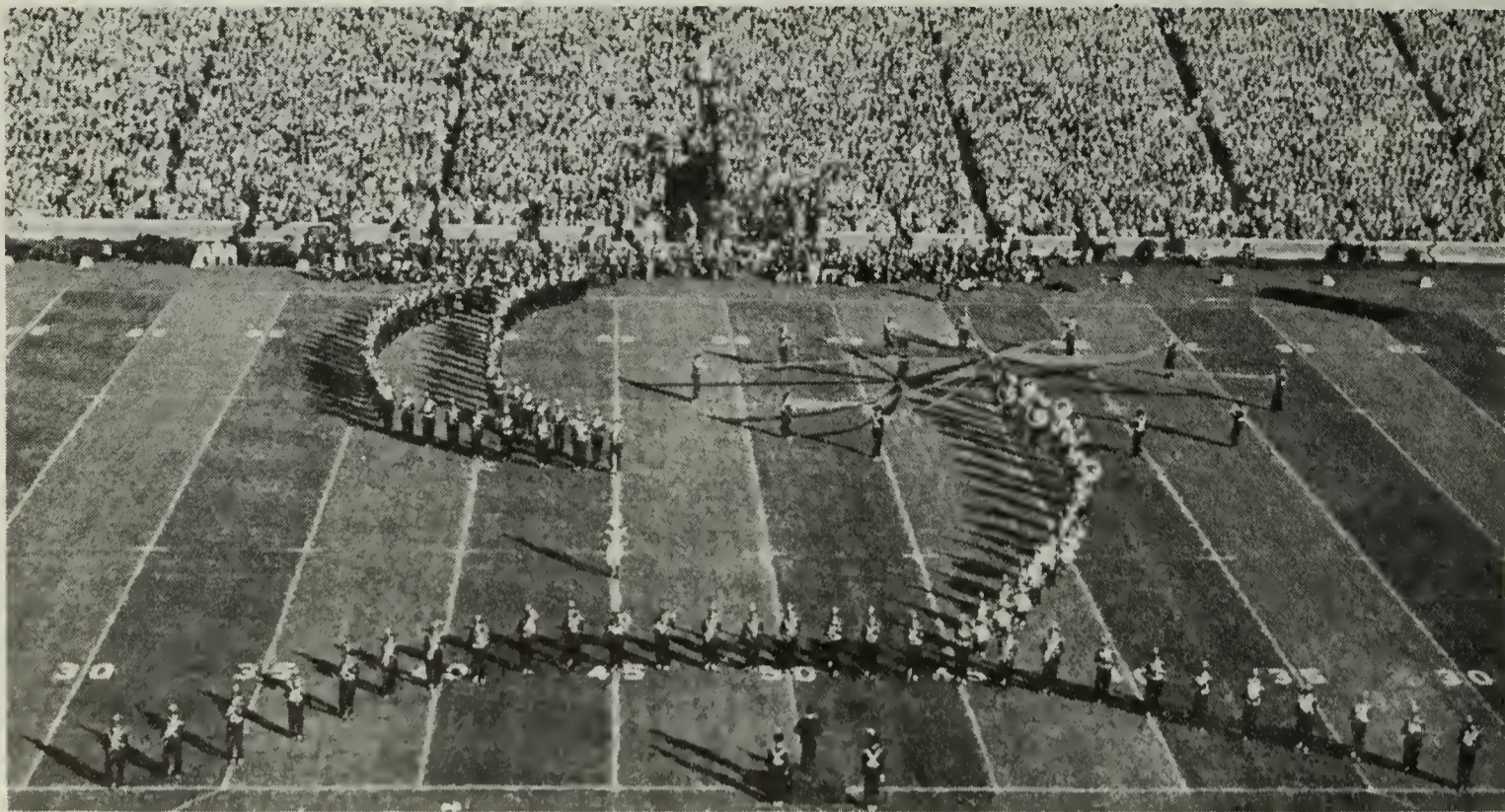
University of Michigan Band – William D. Revelli Cond.

An example of Perspective: Note how wide the formation seems to be, although it is actually 40 yards high, as well as 40 yards wide.



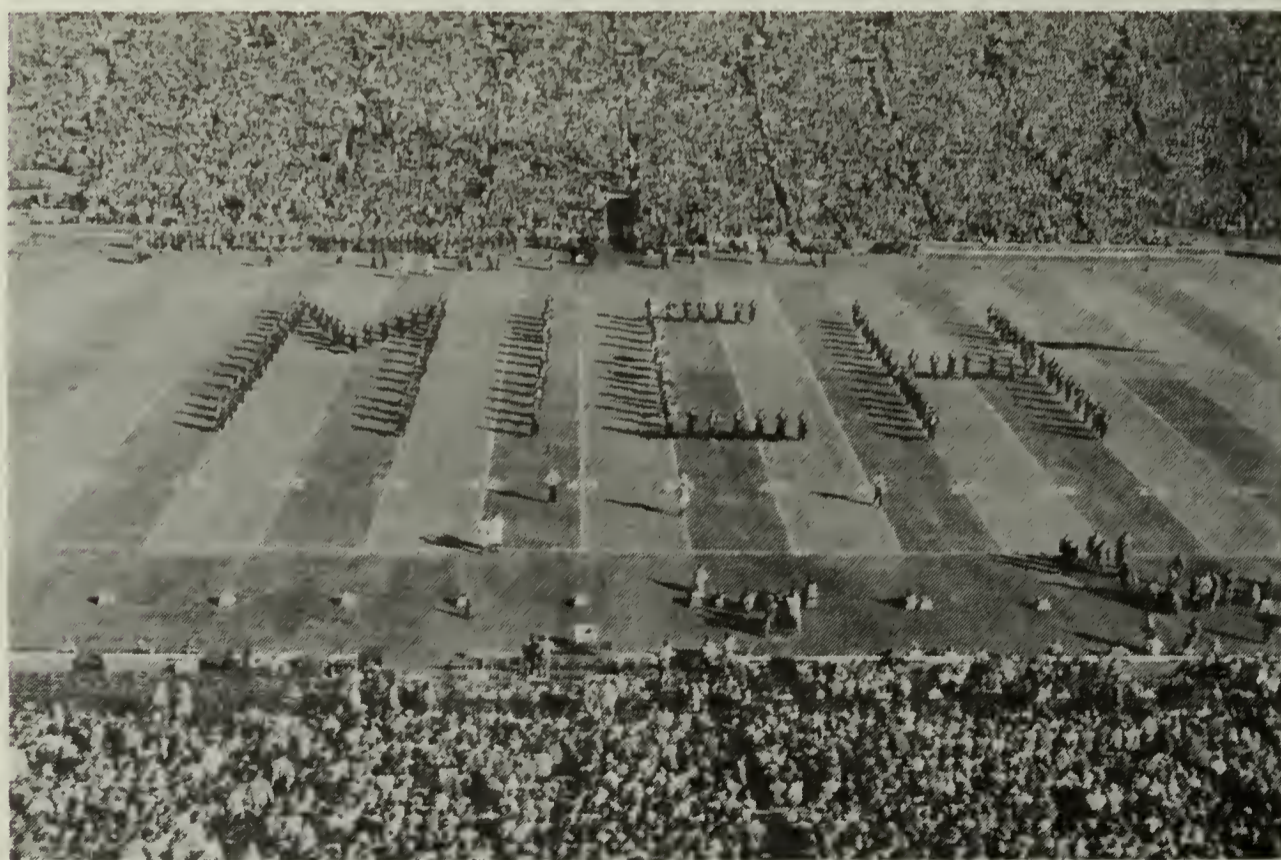
University of Michigan Band – William D. Revelli Cond.

“On Top Of Old Smoky” finds the band using CO2 fire extinguishers to create smoke.



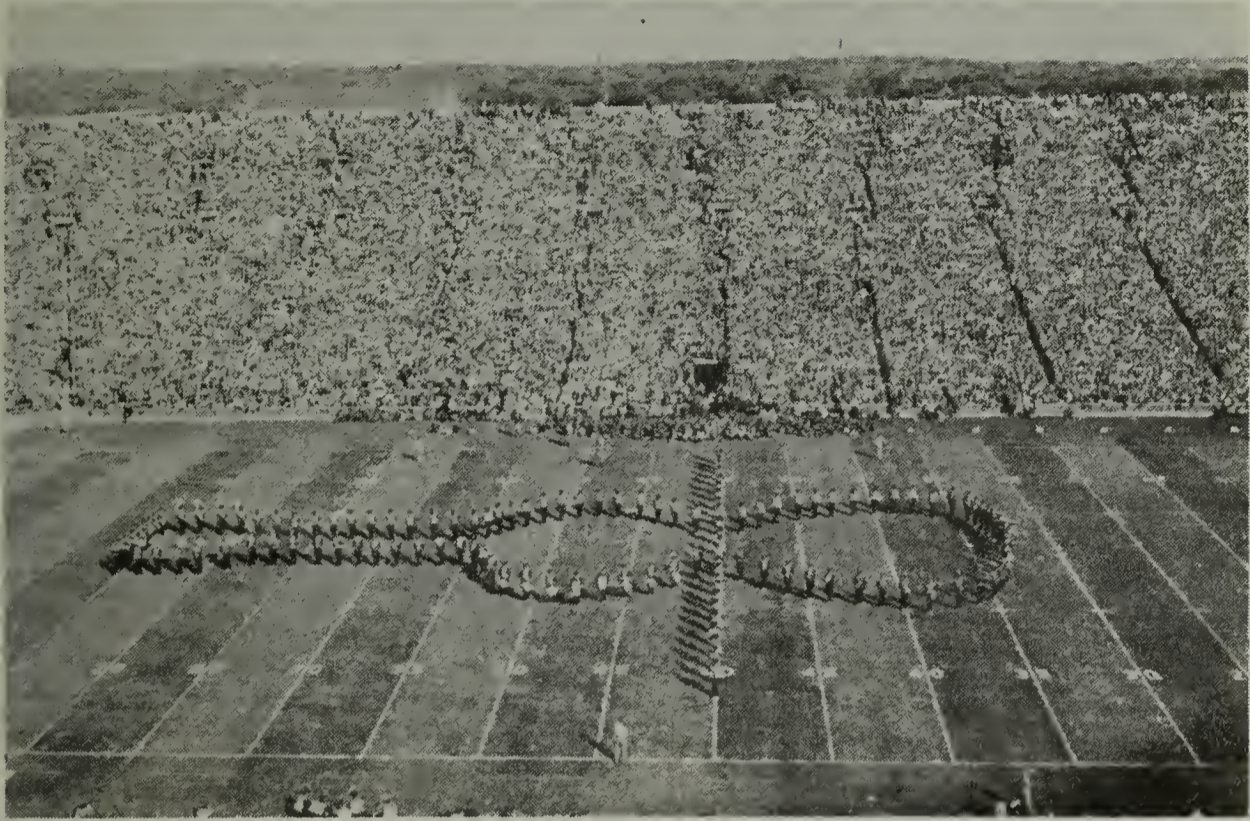
University of Michigan Band — William D. Revelli Cond.

An example of how cloth streamers can be used in formations to form a palm tree.



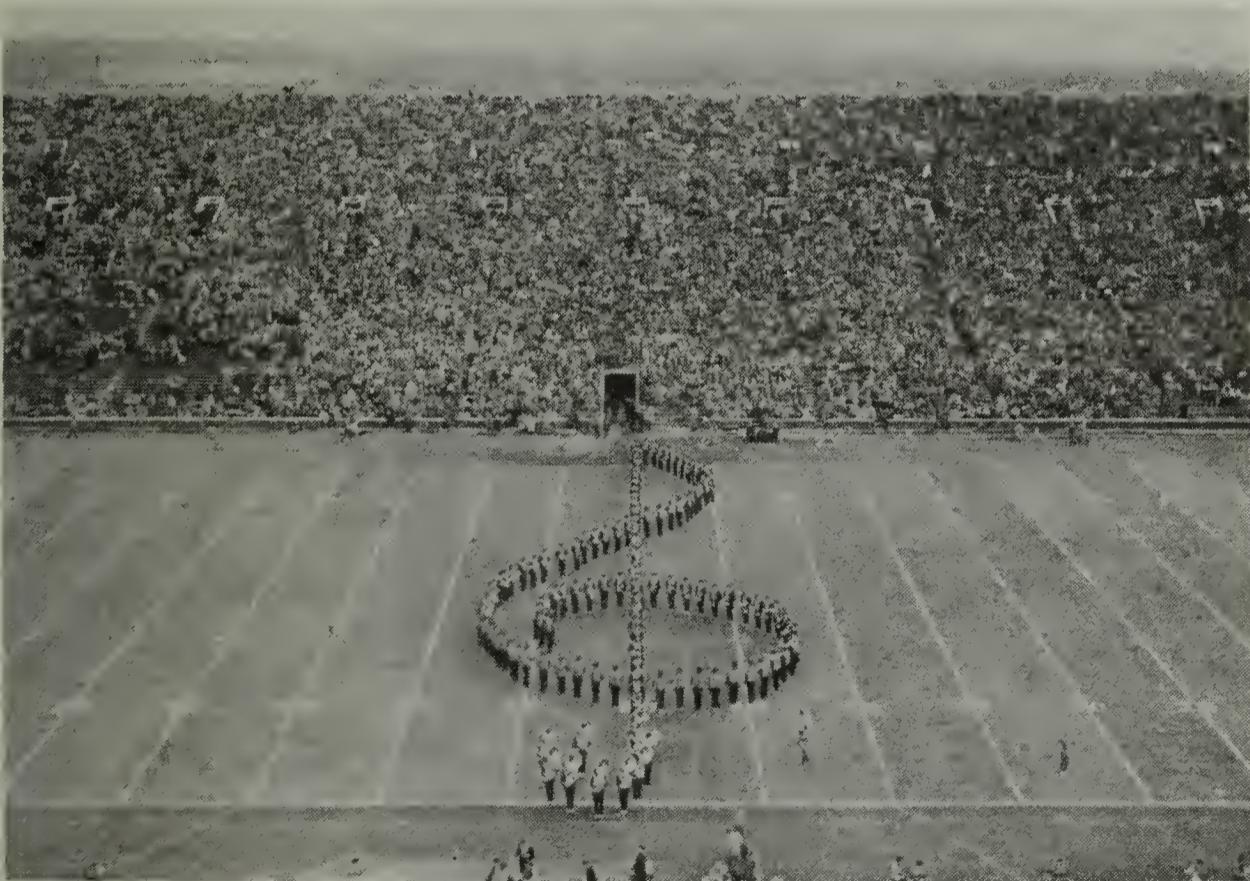
University of Michigan Band — William D. Revelli Cond.

An example of correct letter spacing. Note that there is an interval of seven and one half yards between the letters.



University of Michigan Band – William D. Revelli Cond.

An example of a formation that faces both sides of the field. For this reason the formation is placed on the center of the field.



University of Michigan Band – William D. Revelli Cond.

An example of a formation extending across the entire width of a field in order to achieve a desired perspective.

## AN EXAMPLE OF FORMATION SEQUENCE



NO. 1  
BOW AND ARROW  
FORMATION

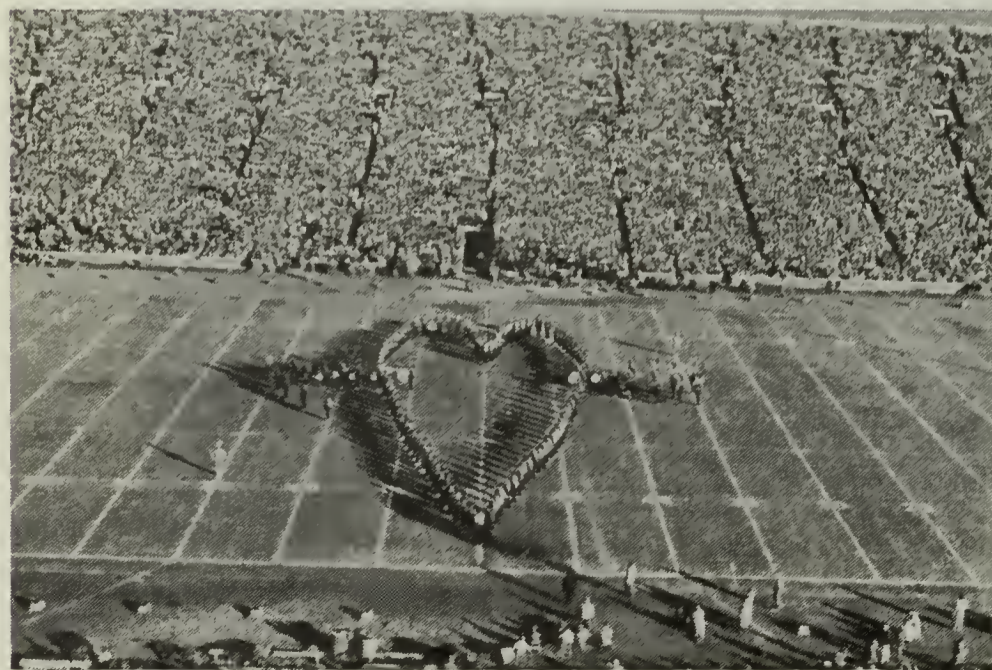
The arrow is drawn back by each bandsman in the arrow taking large steps backward, and at the same time bending over and grunting.

University of Michigan Band — William D. Revelli Cond.



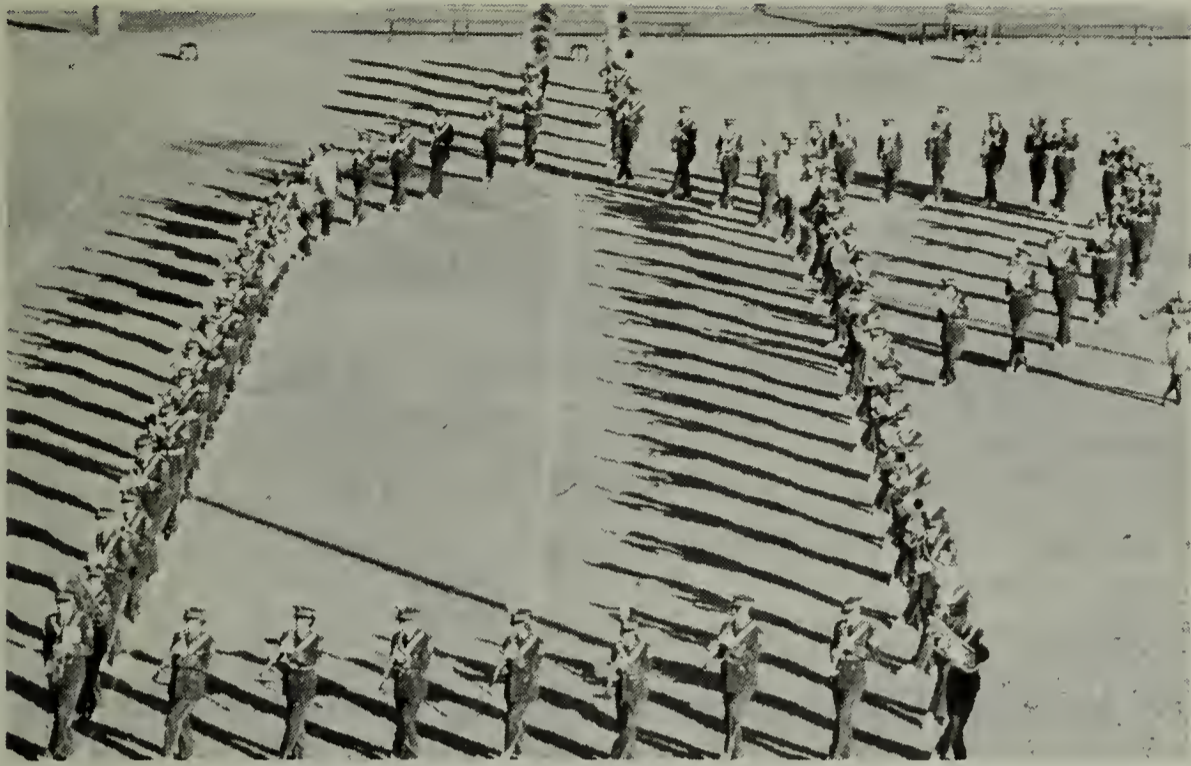
NO. 2  
ARROW IN FLIGHT

Arrow moves out on tom-tom beat.



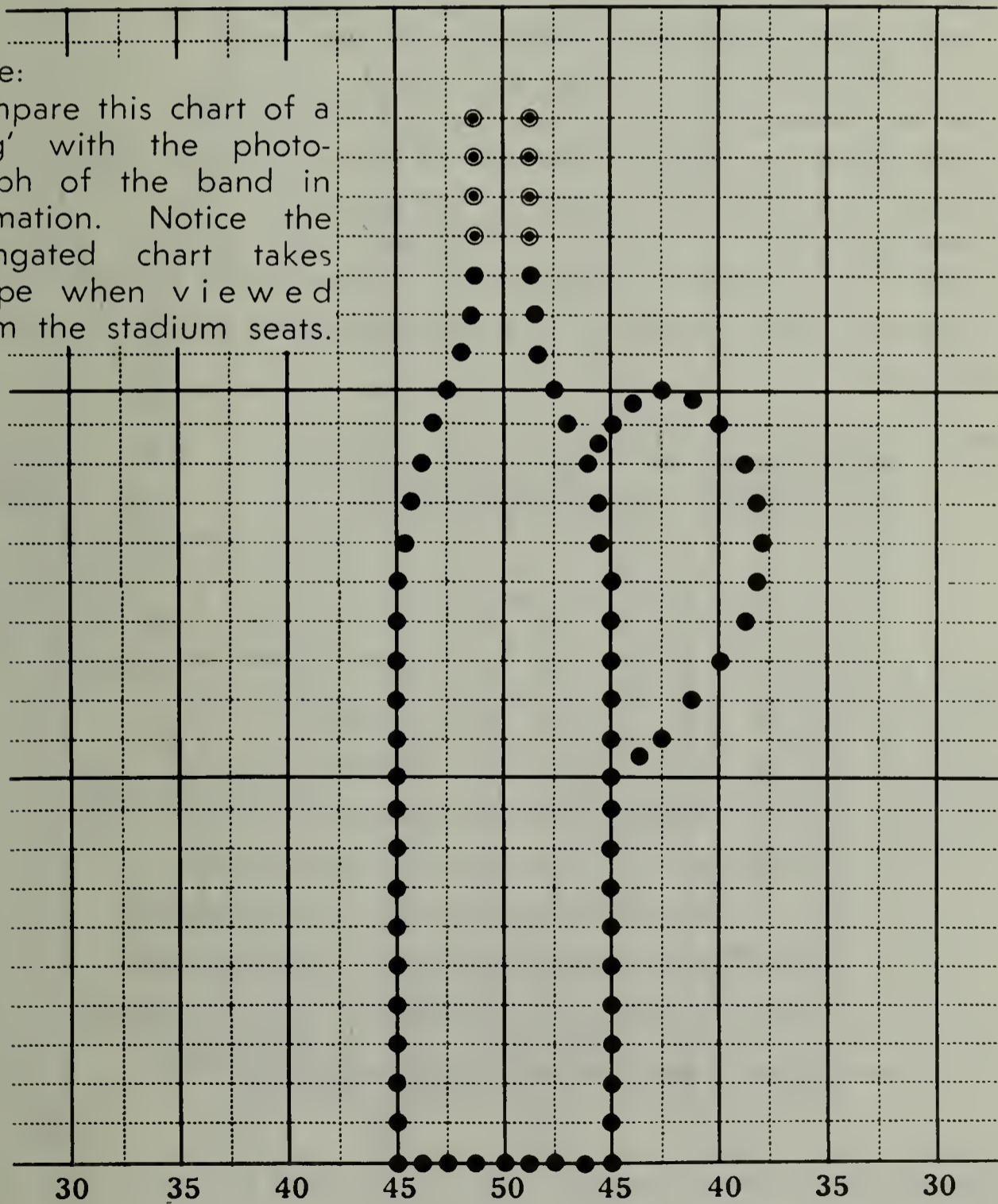
NO. 3  
HEART AND ARROW  
FORMATION

After arrow is shot down the field, it reverses its direction and pierces the heart, which has been formed from the bow. The band plays "Indian Love Call".



Note:

Compare this chart of a 'Jug' with the photograph of the band in formation. Notice the elongated chart takes shape when viewed from the stadium seats.



**BAND FORMATION AND PRESENTATION SUGGESTIONS****(WE'RE GONNA)****ROCK AROUND THE CLOCK**

Prepared By

**JACK LEE**

Director of Bands University of Arizona

## SUGGESTIONS:

1. Stand fast on introduction.
2. Letter (A): Outside circle revolve clockwise. Numerals, hour and minute hands mark time.
3. Four bars before (B) Hour hand moves while band marks time.
4. Letter (B): Trumpet section feature. Band may rotate as before or mark time.
5. Four bars before (C) Hour hand again moves as band marks time.
6. Letter (C): Features trombones, baritones, horns. Band rotates or marks time.
7. Four bars before (D) Hour hand moves as band marks time.
8. Letter (D): Outside circle and hour hand rotate clockwise. Numerals may rotate counter-clockwise or do a dance step in place. Minute hand may close in and rotate clockwise or do a simple rhythm step in place (i.e. knee bends).

Chart I Maneuver the band to a position approximately the same as is shown on the chart. A suggested numbering system and instrumental placement is shown on the chart.

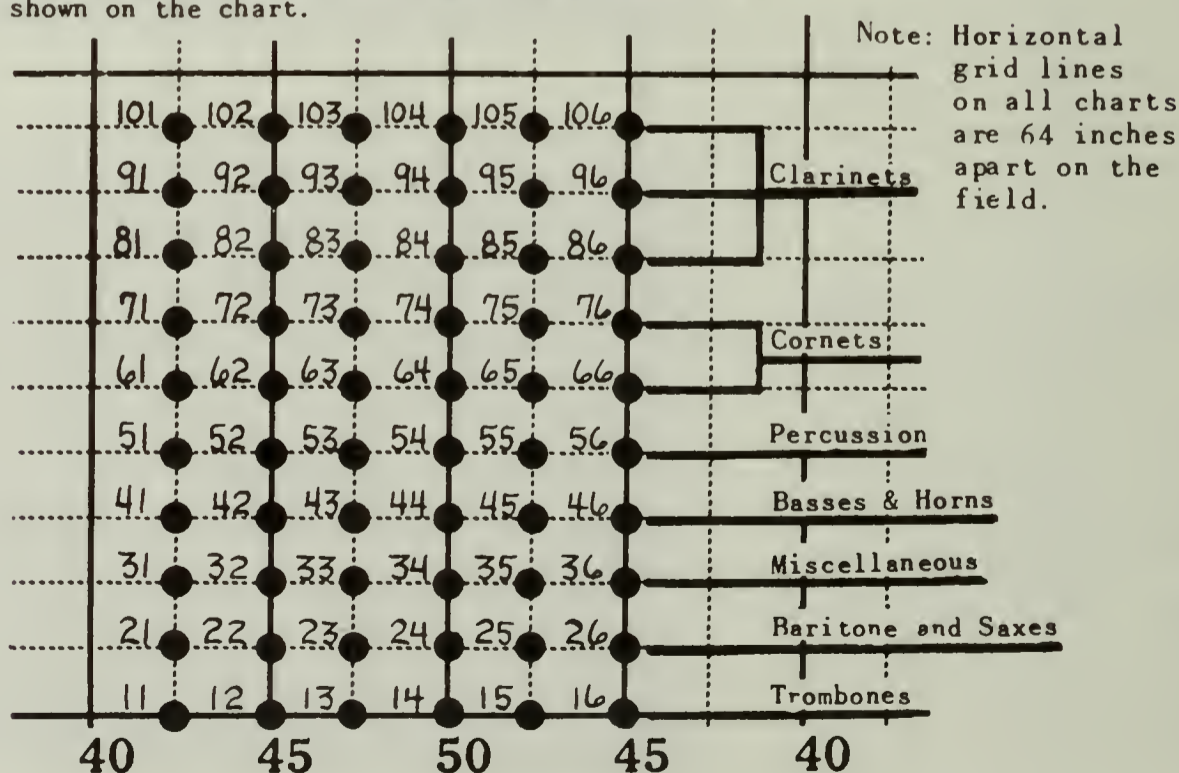
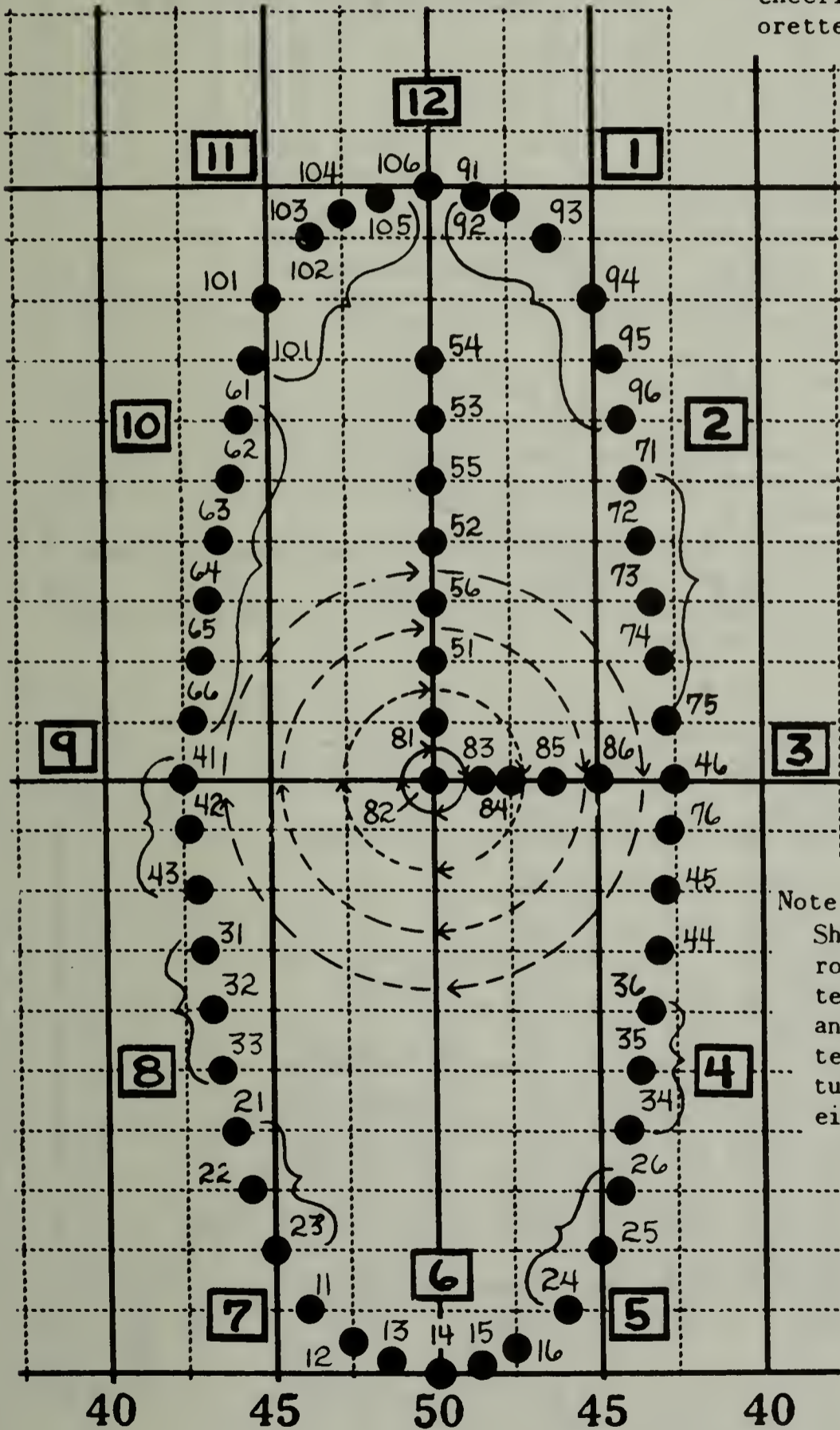


Chart II

Note: Large card board signs painted with hour numerals are carried by band helpers such as cheerleaders or majorettes.



Note:  
Short hand of clock rotates as indicated by dotted line and arrow. One quarter of the completed turn is executed in eight steps.

# PRESENTATION SUGGESTIONS

# HEARTS OF STONE

## BY JACK LEE

## DIRECTOR

## UNIVERSITY OF ARIZONA BANDS

---

This stunt will work well on a football field or a basketball floor. For football use maneuver the band to the position shown on chart I.

Announcer: "The next number is dedicated to our faculty whom we love ---- though there are days (exam days for instance) when many of us feel our teachers have 'Hearts Of Stone'."

Action: 1. Play pick ups standing fast in block band formation. (Chart I)  
 2. A & B on music - Move to heart formation. (Chart II)  
 3. C & D and D.S. through A on music - Drum Major or band helpers pantomime sculptor chiseling stone pile. (See chart III for help in making display cards.)

Stop the music before the pick ups to B - band helpers flip the card with the stone pile drawing to show a drawing of "The Thinker" on the reverse side.

Announcer: "Our band sculptor has turned that pile of stones into a most fitting symbol of our beloved instructors - a statue of the stinker - er - - ah --- the THINKER."

Action: B to end - Card has been flipped showing "The Thinker" and the band finishes playing the arrangement.

For basketball, use the same outline but let the action take place on the basketball floor while the band remains seated.

CHART I

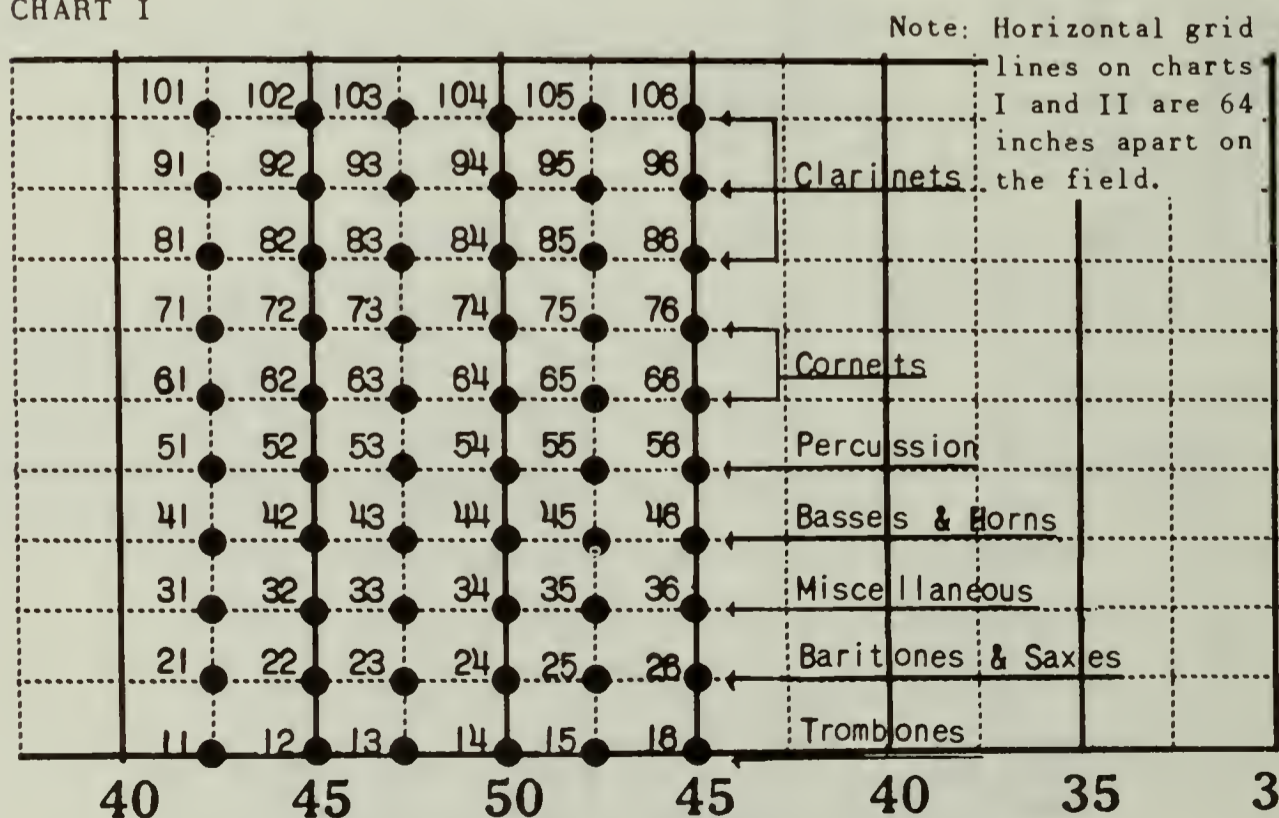




CHART II

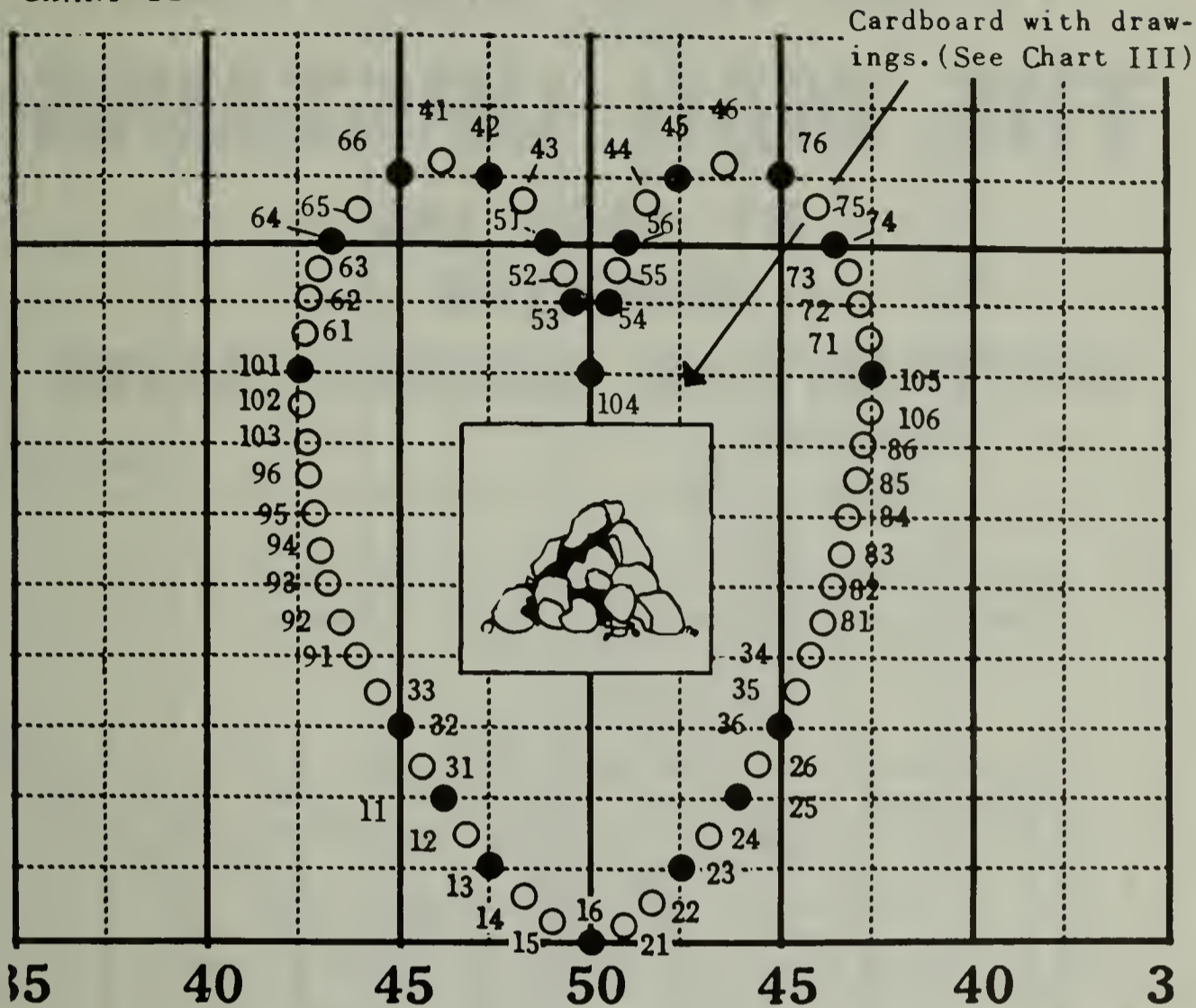
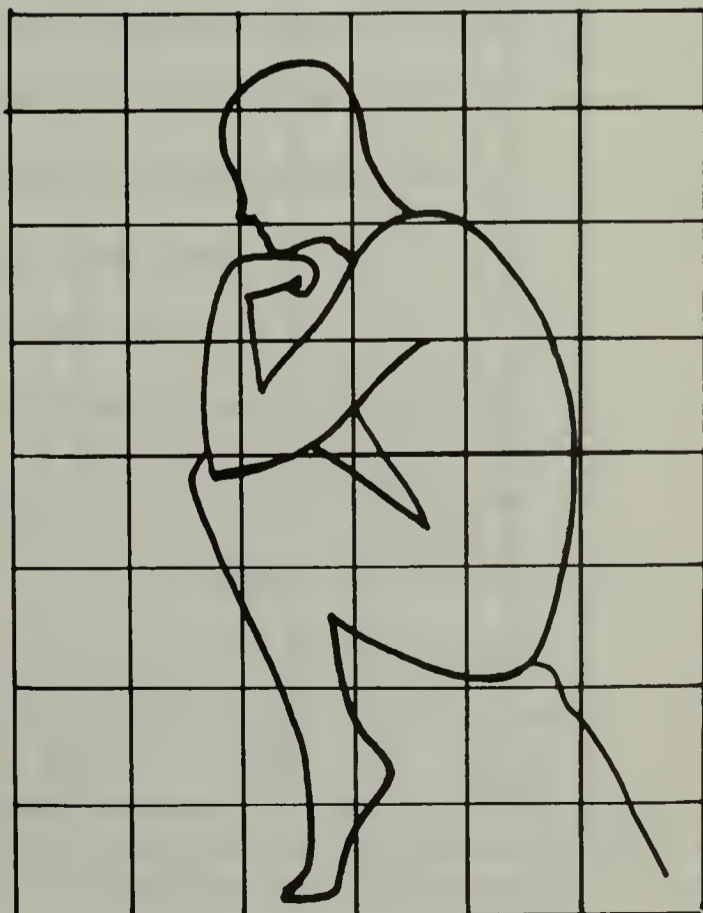
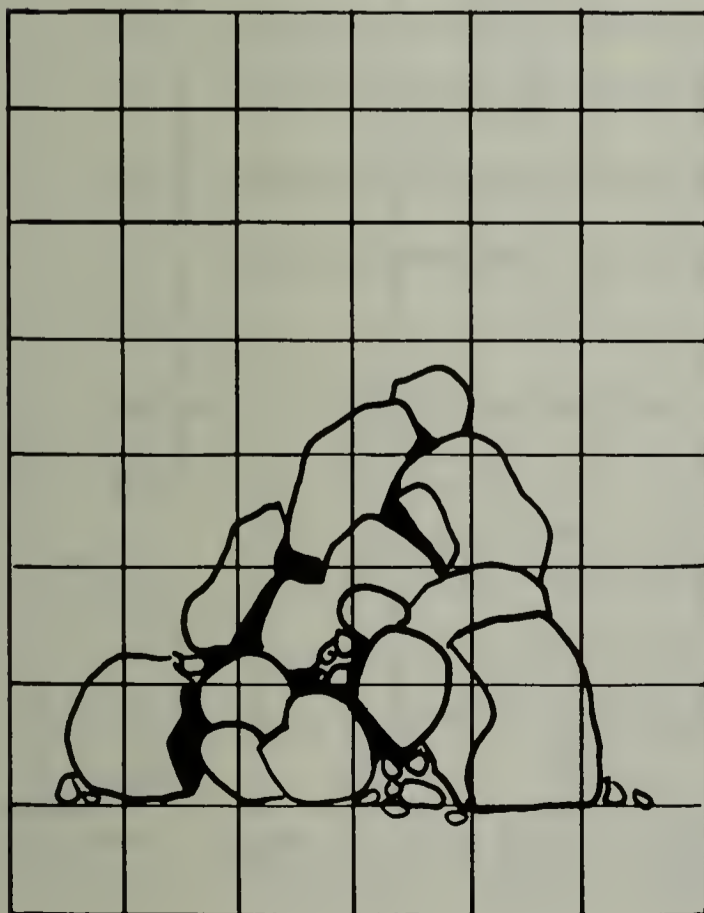
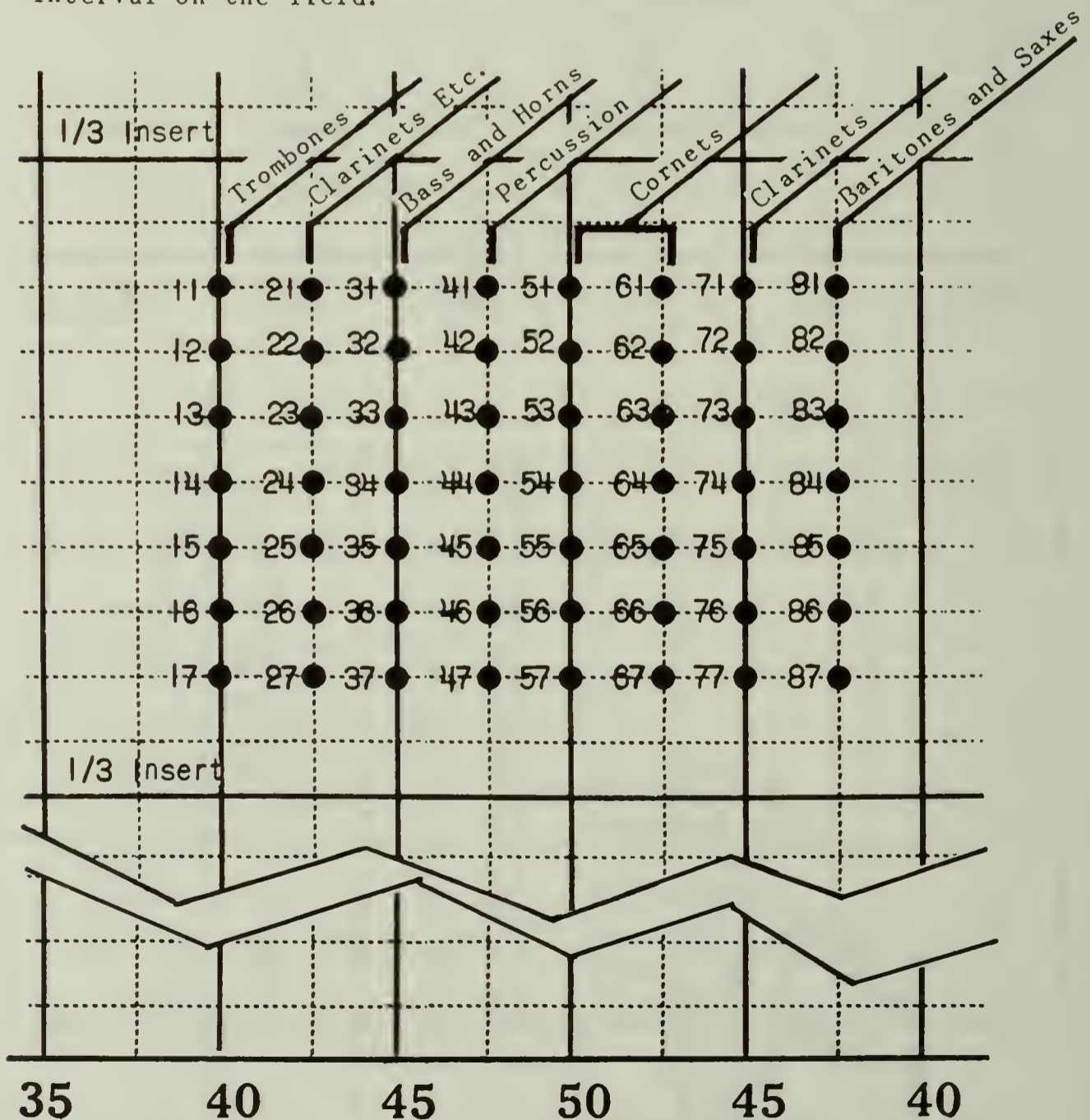


CHART III Expand these drawings to the largest useable size.



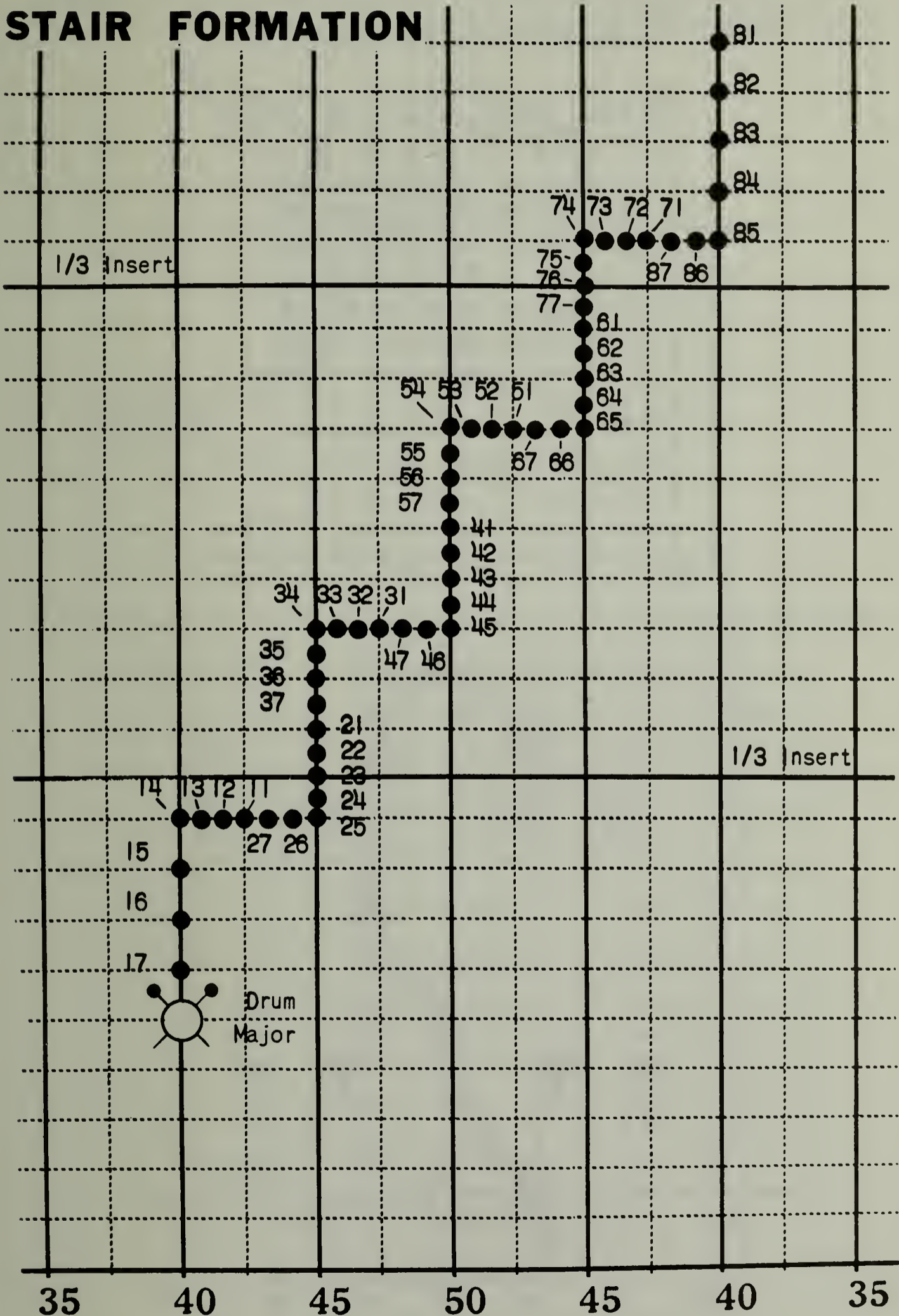
**PRESENTATION SUGGESTIONS**  
**THE MAN UPSTAIRS**  
**BY JACK LEE**  
**DIRECTOR**  
**UNIVERSITY OF ARIZONA BANDS**

Note: Maneuver the band to this position before going into the formation. Each horizontal grid mark represents a 64 inch interval on the field.



Note: File into position by ranks while playing  
 " THE MAN UPSTAIRS "

# STAIR FORMATION



**BAND FORMATION AND PRESENTATION SUGGESTIONS**

Prepared By

**TWO HEARTS, TWO KISSES (MAKE ONE LOVE)**

**JACK LEE**

CHART 1 (BLOCK BAND) Move band to this position. Mark time while playing introduction. Step off to the next formation (Chart 2) on the first chorus.

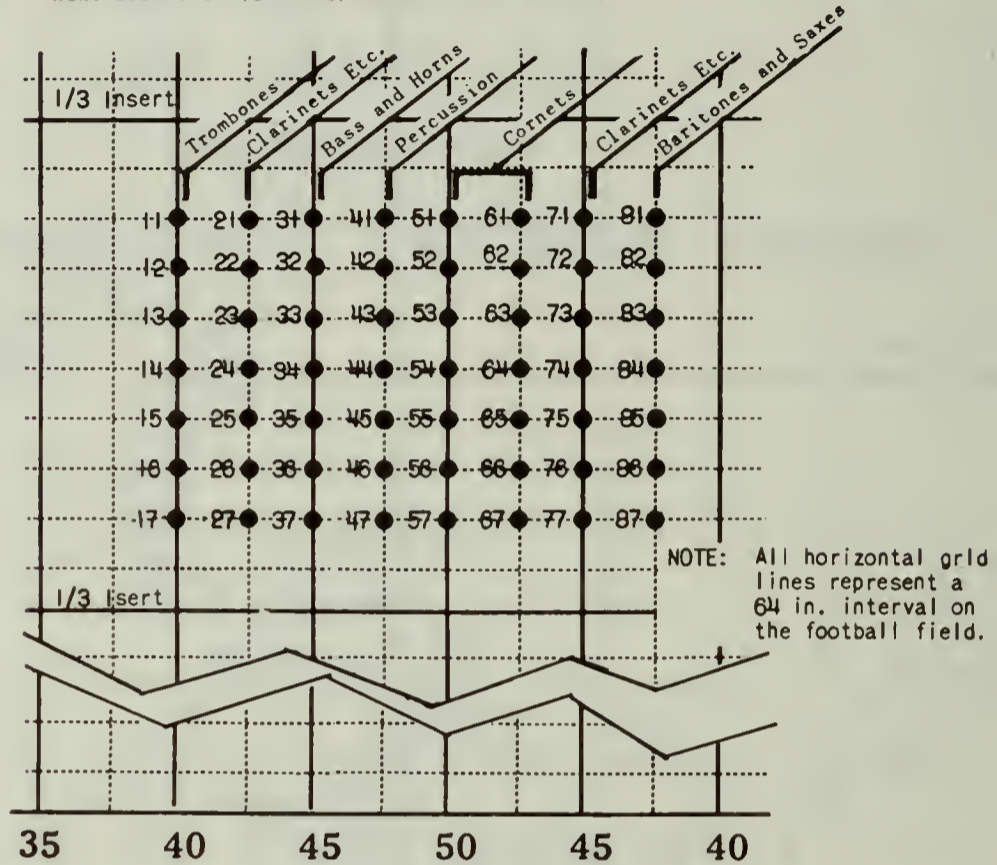
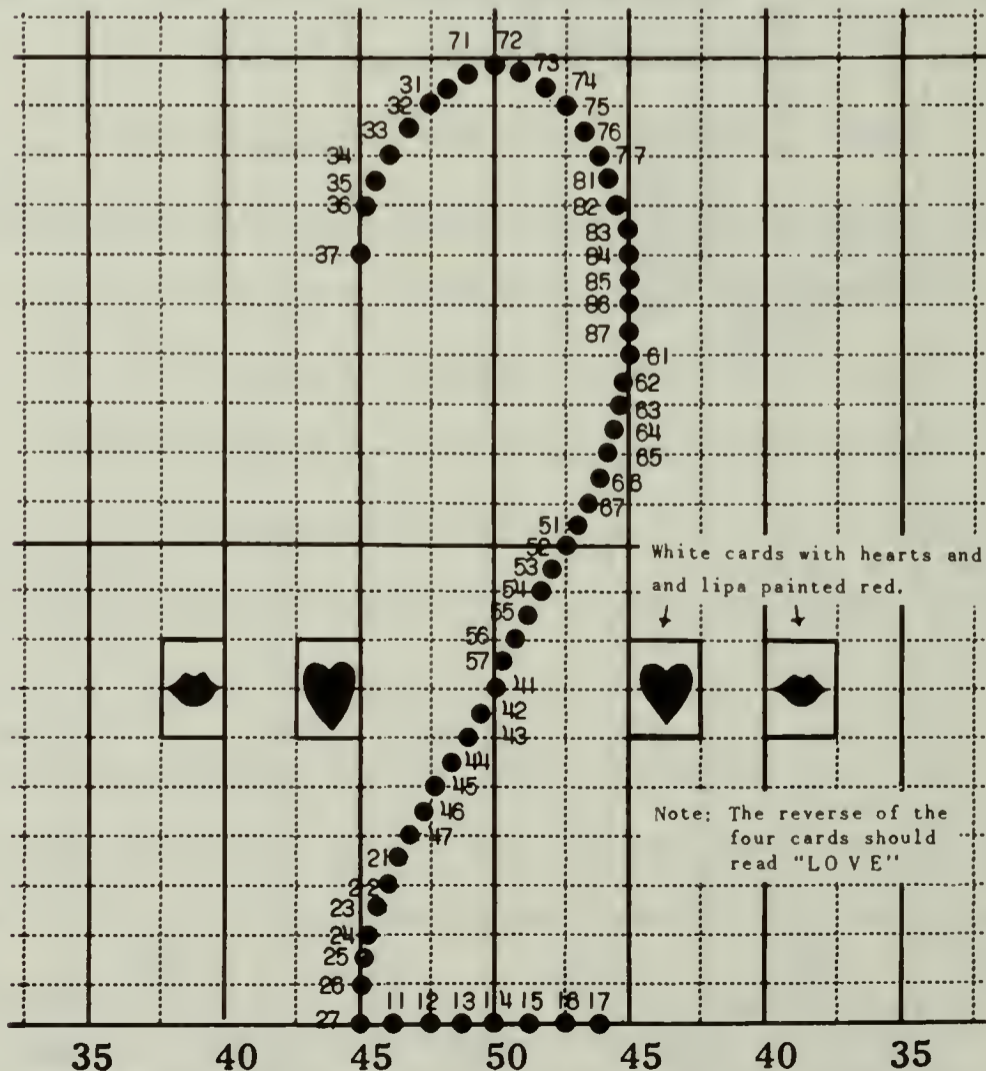


CHART 2 (TWO FORMATION) Form on the first chorus of the song. Show cards of hearts and lips alternately.





# BAND FORMATION AND PRESENTATION SUGGESTIONS

## SEVEN LONELY DAYS

A HAL LEONARD ARRANGEMENT

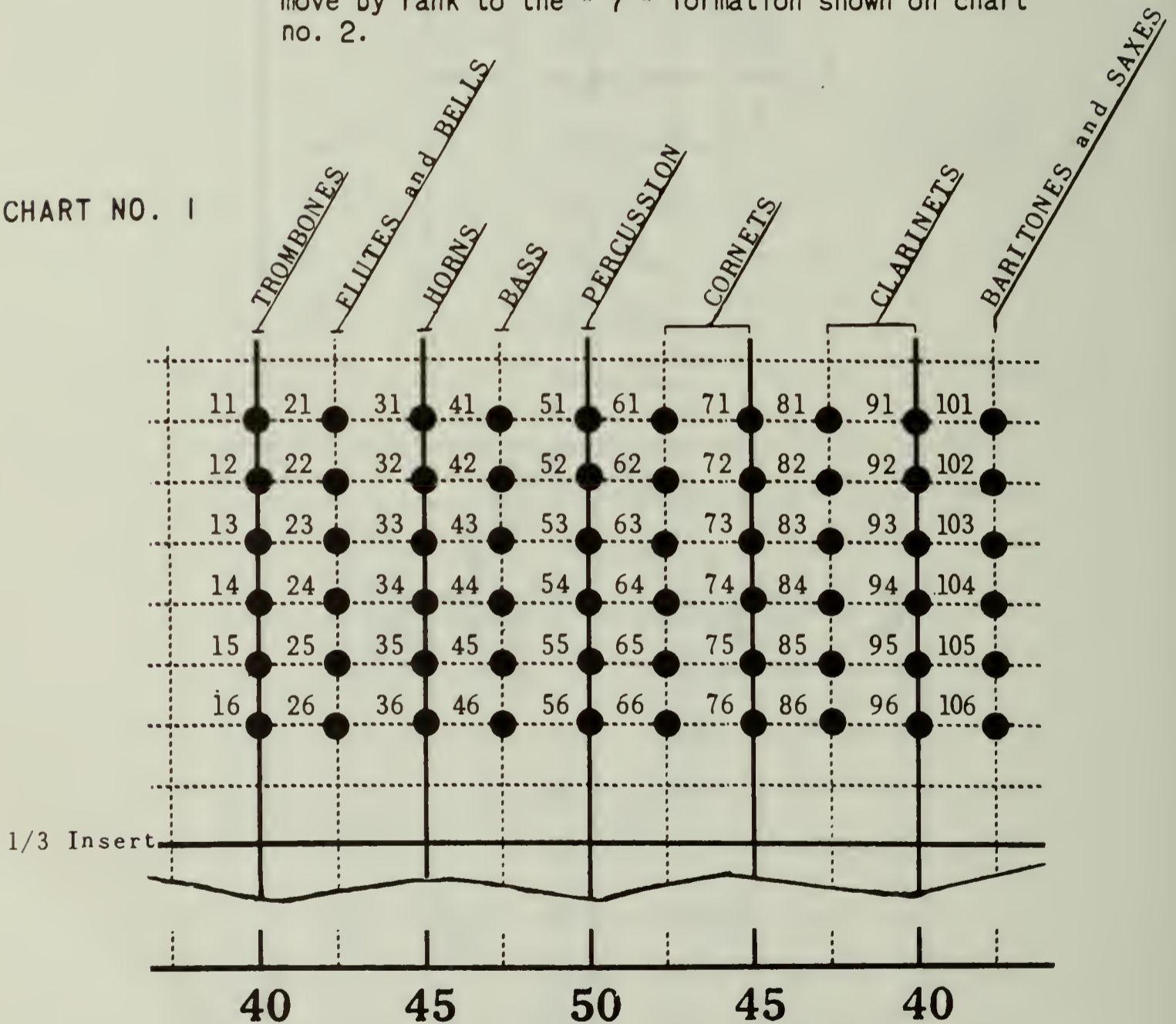
Prepared By

**JACK LEE**

Director of Bands - University of Arizona

Note: Band marches to this position before starting the "Seven Lonely Days" stunt. Stand fast on the introduction of the music and on the first chorus move by rank to the "7" formation shown on chart no. 2.

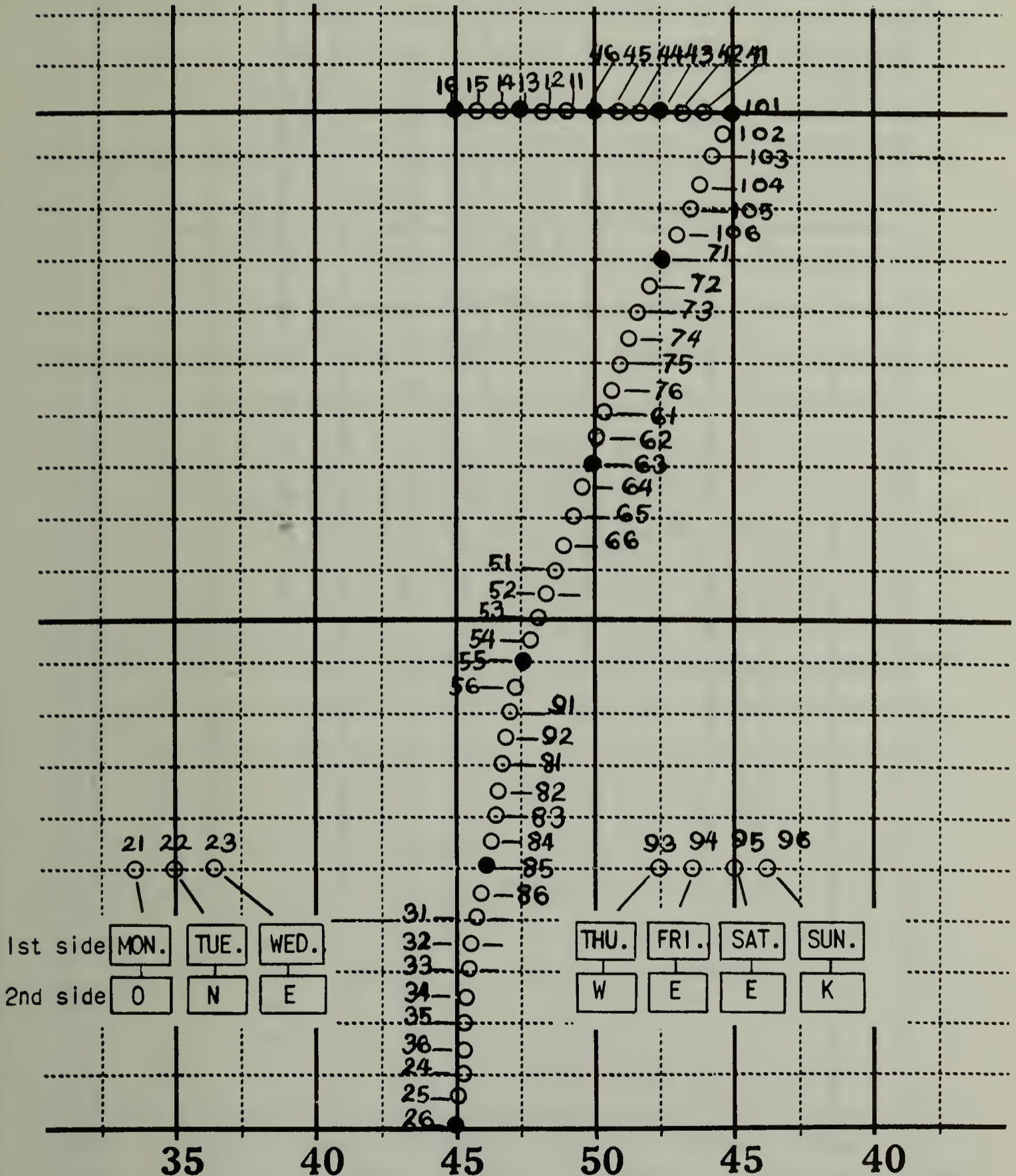
CHART NO. 1



Note: All horizontal grid lines represent a 64 in. interval on the football field.

CHART NO.2

Note: Band forms " 7 " on first chorus of the music " Seven Lonely Days " at the same time bandsmen no. 21,22,23,93,94,95, & 96 display large cards hung around their necks. On the last chorus the cards are turned over and the letters spell ONE WEEK.



# CRYING IN THE CHAPEL

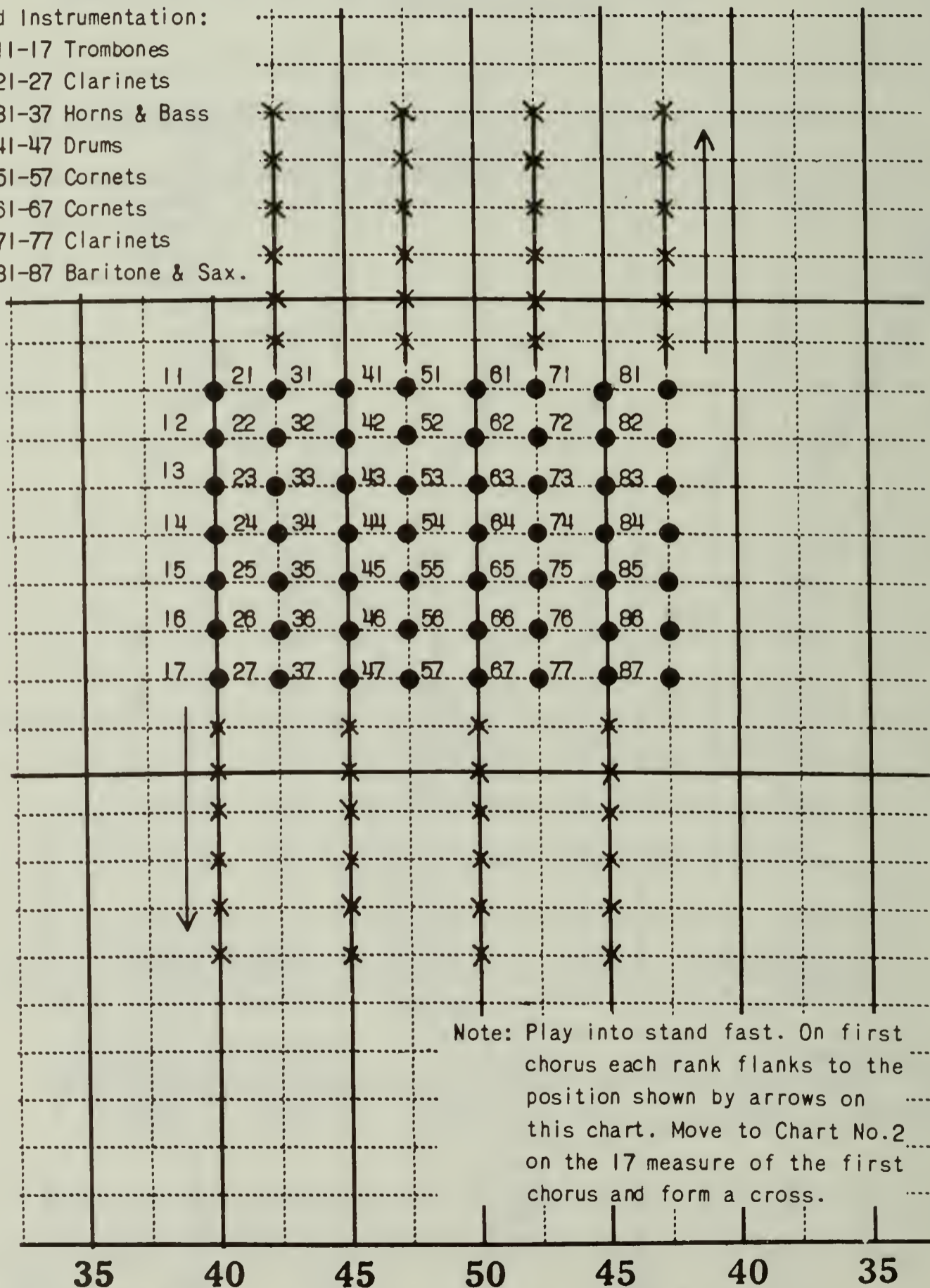
## FORMATIONS AND PRESENTATION SUGGESTIONS

BY JACK LEE

CHART NO. 1

Suggested Instrumentation:

- Rank 11-17 Trombones
- " 21-27 Clarinets
- " 31-37 Horns & Bass
- " 41-47 Drums
- " 51-57 Cornets
- " 61-67 Cornets
- " 71-77 Clarinets
- " 81-87 Baritone & Sax.

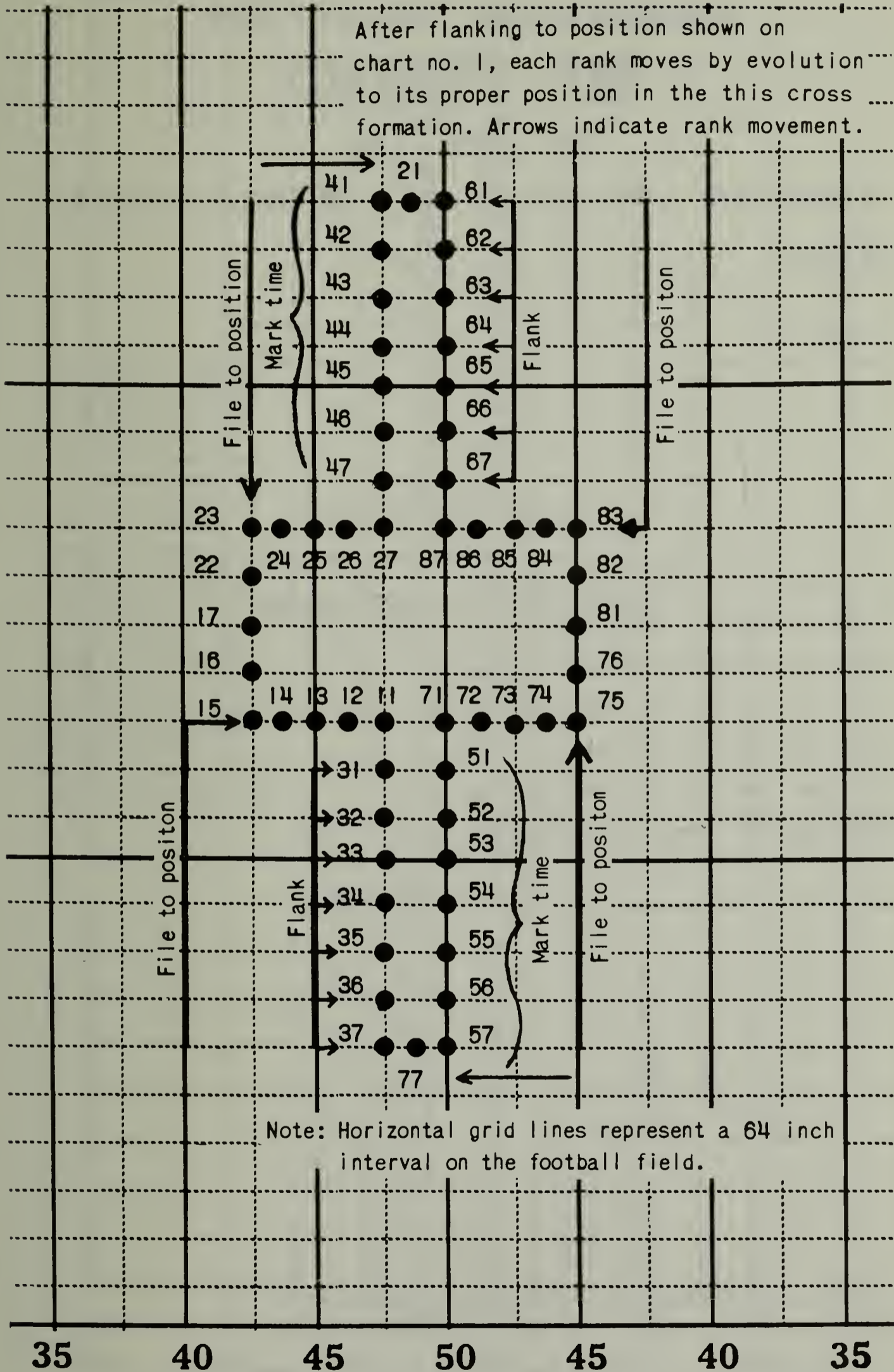


Note: Play into stand fast. On first chorus each rank flanks to the position shown by arrows on this chart. Move to Chart No. 2 on the 17 measure of the first chorus and form a cross.



CHART NO. 2 "Cross Formation"

After flanking to position shown on chart no. 1, each rank moves by evolution to its proper position in the this cross formation. Arrows indicate rank movement.



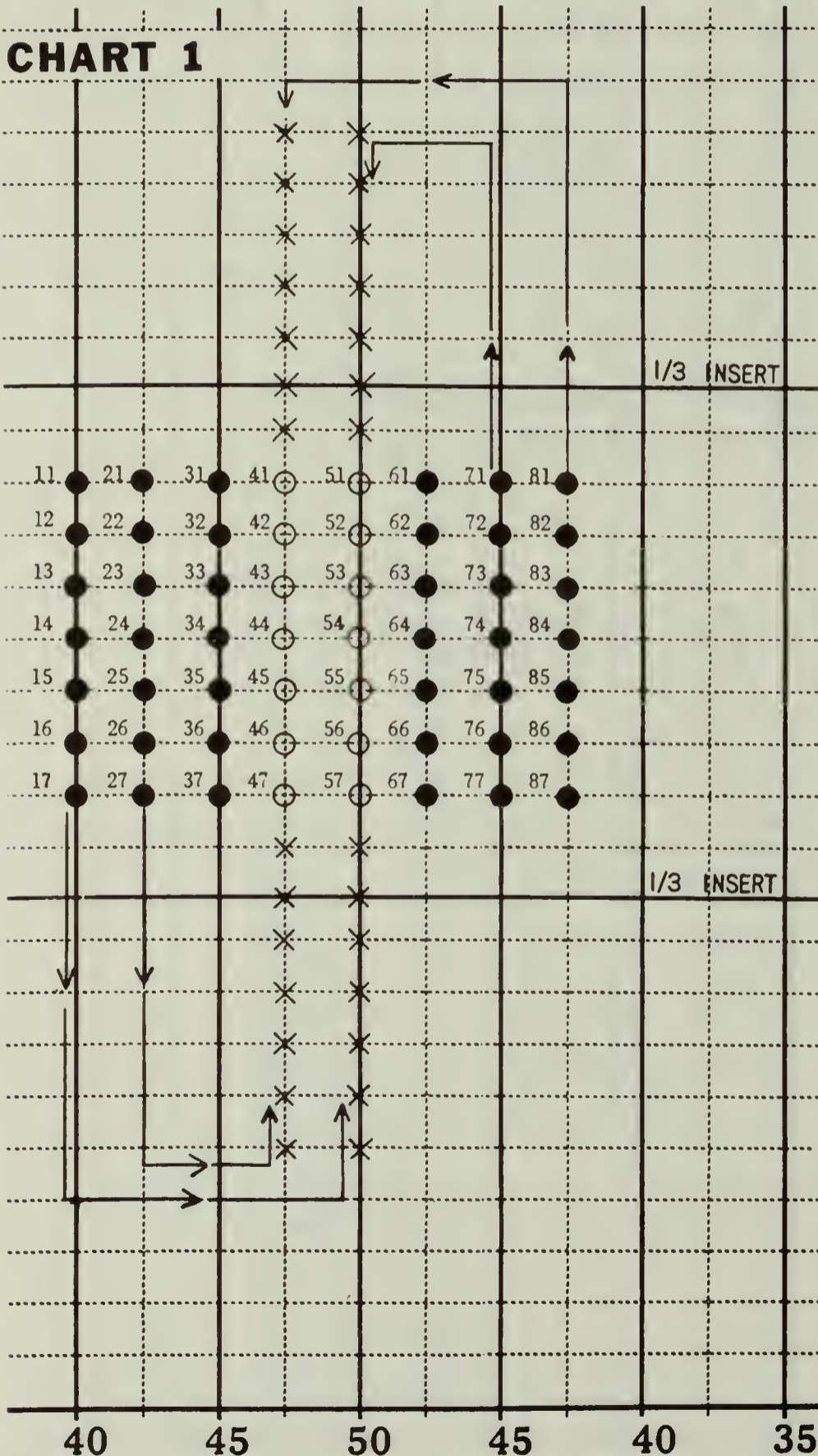
Note: Horizontal grid lines represent a 64 inch interval on the football field.

PRESENTATION SUGGESTIONS

MY FRIEND

BY JACK LEE

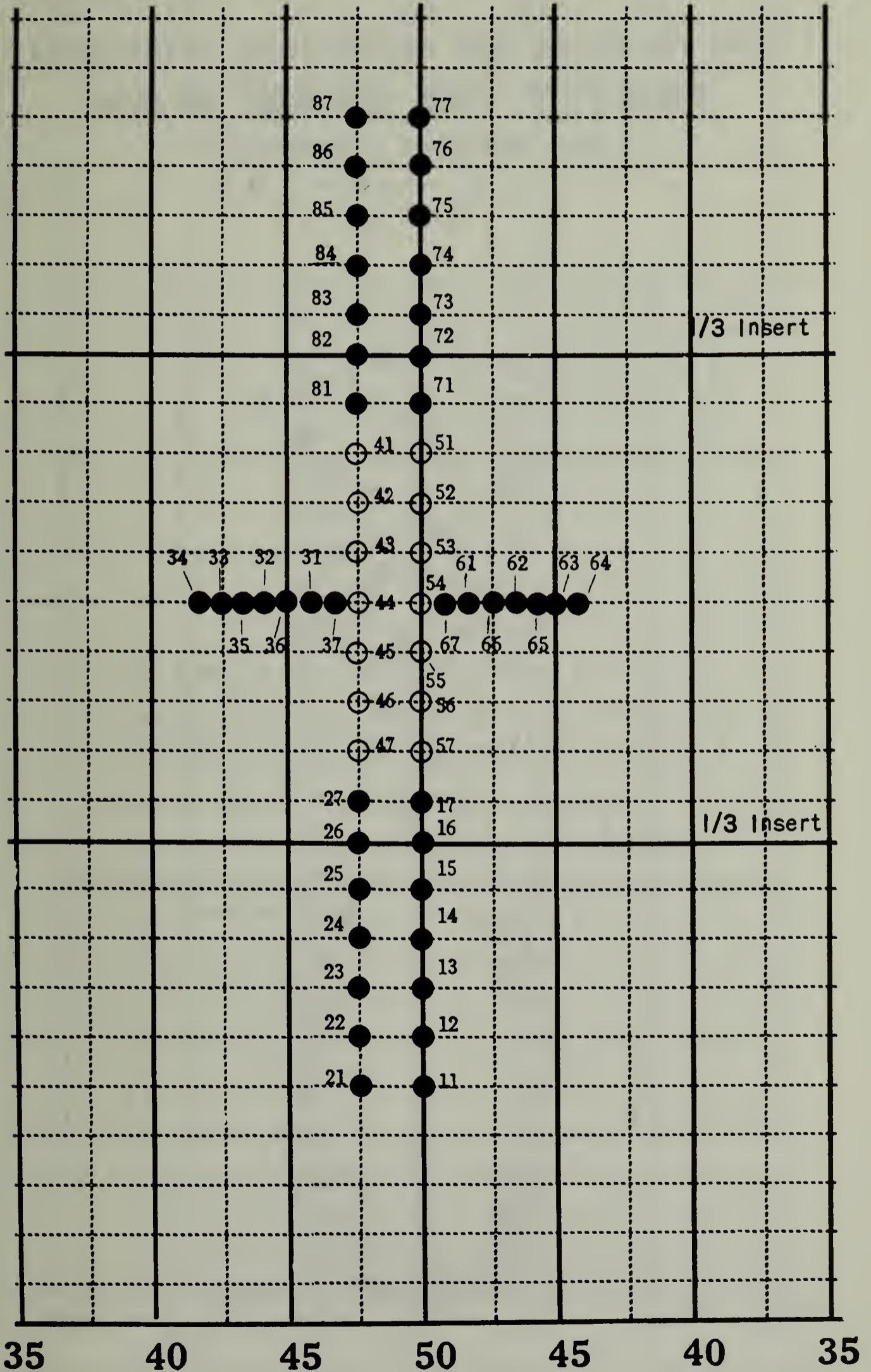
DIRECTOR UNIVERSITY OF ARIZONA BANDS



Maneuver the band to the position shown on this chart. Play introduction standing fast. Step off after introduction and file as shown by arrows.

Ranks 41-47 and 51-57 stand fast. Ranks 11-17 and 21-27 do a left flank and file two by two to position as shown by arrows and x marks. Ranks 71-77 and 81-87 do a right flank and file to position as shown by the arrows and x marks. Ranks 31-37 and 61-67 mark time one half of first chorus and then move to position shown on chart II.

# CHART 2



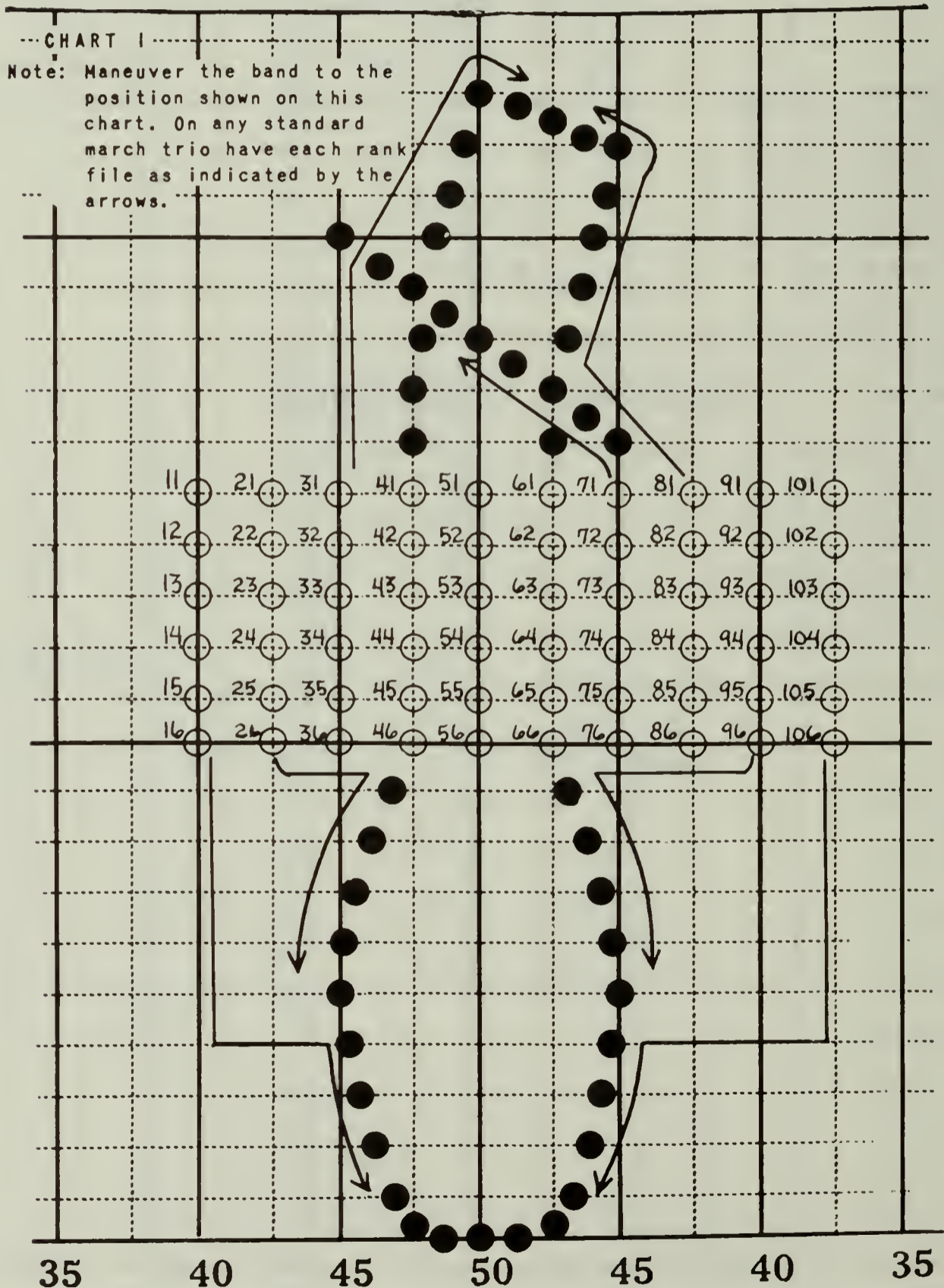
**BAND FORMATION AND PRESENTATION SUGGESTIONS**

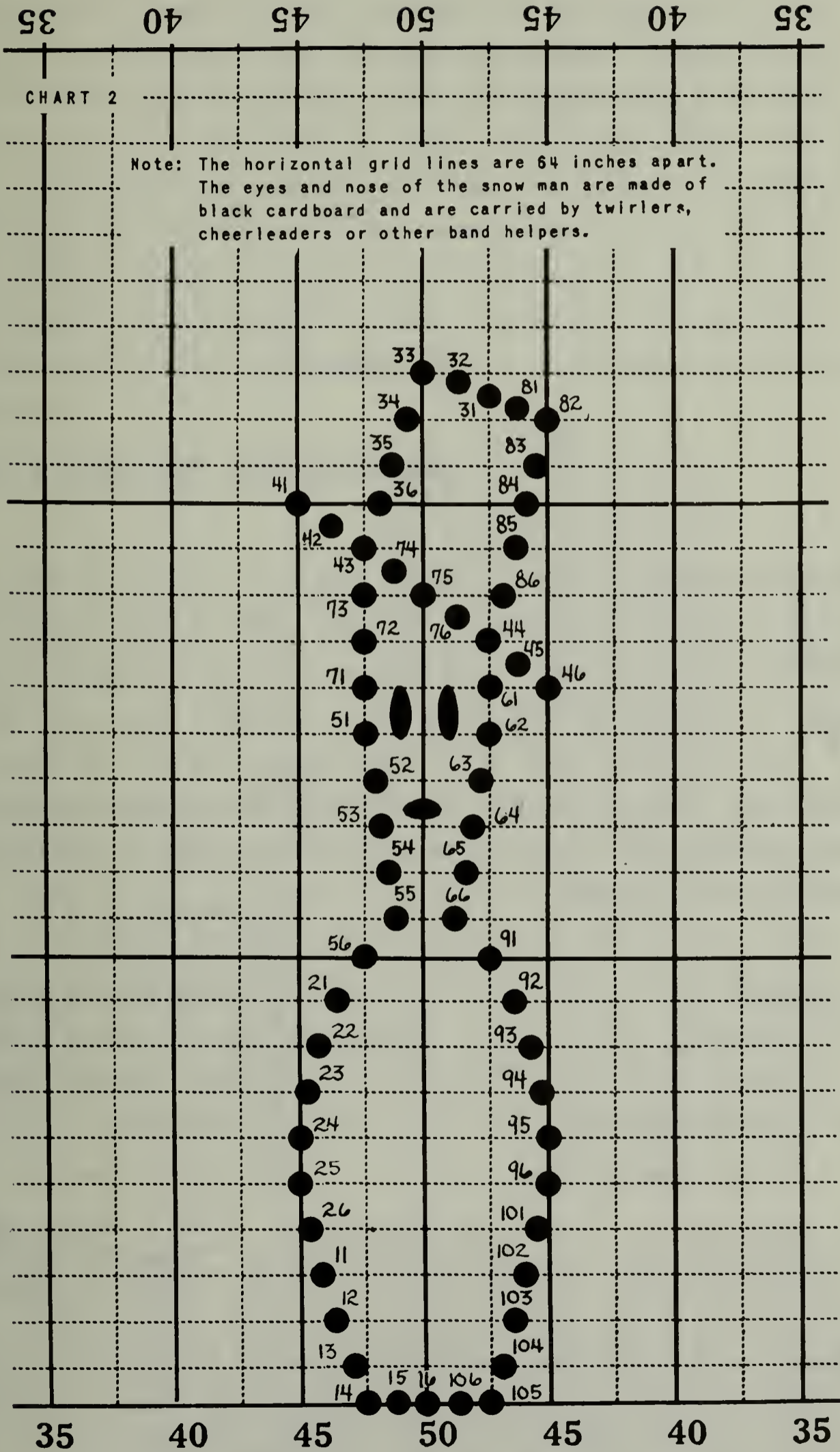
**FROSTY THE SNOW MAN**

**A HAL LEONARD ARRANGEMENT**

Prepared By

**JACK LEE**

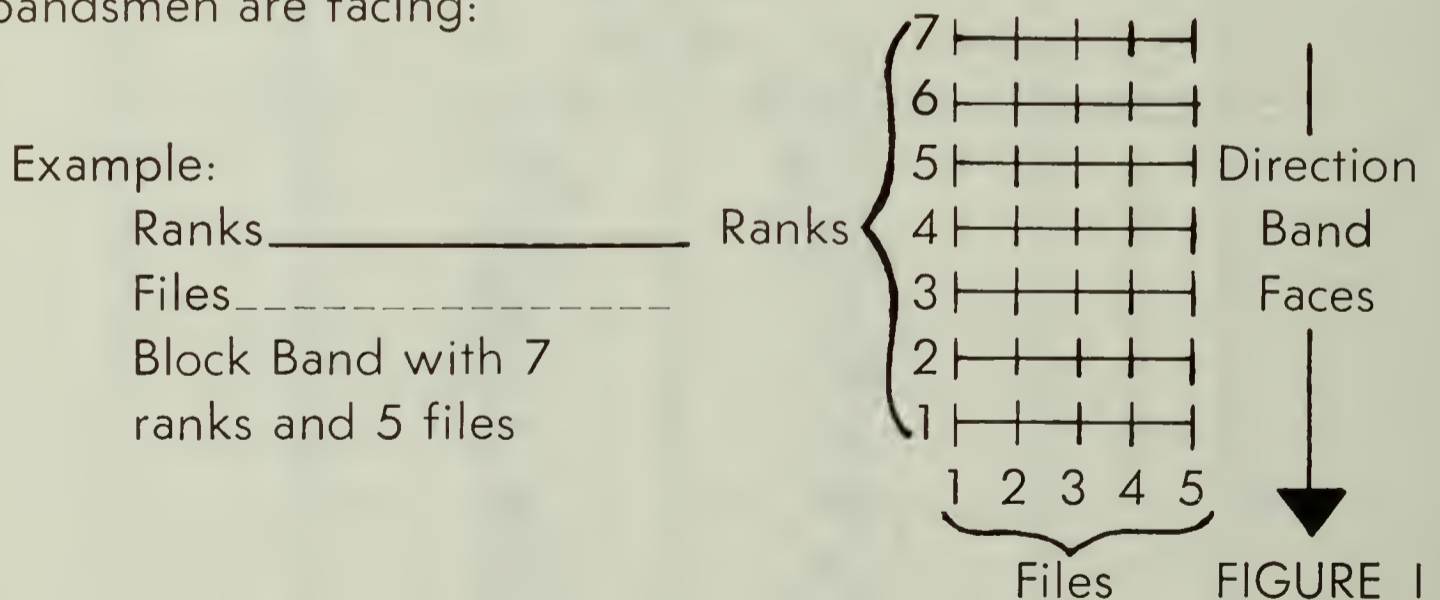




## Chapter X

### ORGANIZING THE BLOCK BAND

The terminology, block band, refers to a band's formation when it is composed of ranks and files. This is the usual formation used for street parades and field entrances. A file is a line of bandsmen standing or marching in a straight line one behind another. The complete line is at right angles to the direction the bandsmen are facing. A rank is a line of bandsmen standing or marching side by side. The complete rank is parallel to the direction the bandsmen are facing:

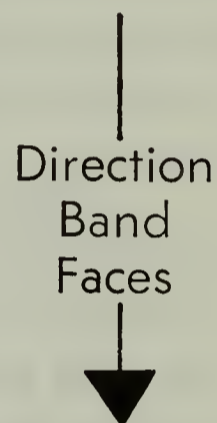


Ranks are usually designed first, second, third, etc., starting at the front of the band and going backwards. Files are likewise designated, first, second, third, etc., starting at the right side of the band and going across.

There are many numbering systems that can be adapted to designate the location of individuals in the band for the purpose of maneuvering and charting formations. Perhaps the most common system is the "two digit numbering system". With this system every bandsman has a number with two digits; the first digit indicating the rank he marches in, and the second digit indicating the file in which he is marching. Thus, if a band is numbered in this fashion, the first rank will be numbered 11, 12, 13, 14, etc., and the right or first file will be numbered 11, 21, 31, 41, 51, etc. To identify any bandsman, first check the rank and then the file of his block band position. This system if diagramed will appear as follows:

FIGURE II

71	72	73	74	75
61	62	63	64	65
51	52	53	54	55
41	42	43	44	45
31	32	33	34	35
21	22	23	24	25
11	12	13	14	15



Other common systems include letters as well as numbers. Usually the letter indicates the rank and the number then indicates the file. Sometimes a system is devised to have either letters or symbols represent certain instruments. In this way, when the bandsmen are dispersed from the block band to formations, the symbols will aid the band director in charting. Like instruments may be grouped together in such a way as to sound better to the audience. Here are a few common methods of numbering systems.

FIGURE III

31	32	33	34	35
26	27	28	29	30
21	22	23	24	25
16	17	18	19	20
11	12	13	14	15
6	7	8	9	10
1	2	3	4	5

FIGURE IV

G1	G2	G3	G4	G5
F1	F2	F3	F4	F5
E1	E2	E3	E4	E5
D1	D2	D3	D4	D5
C1	C2	C3	C4	C5
B1	B2	B3	B4	B5
A1	A2	A3	A4	A5

FIGURE V

M1	M2	M3	M4	M5
L1	L2	L3	L4	L5
I1	I2	I3	I4	I5
H1	H2	H3	H4	H5
F1	F2	F3	F4	F5
B1	B2	B3	B4	B5
A1	A2	A3	A4	A5

Figure III shows a system that does not depend on ranks and files. It merely starts at one and gives each bandsman a number. This system is satisfactory for very small bands, wherein the director can mentally remember that number 7, for example, is located in the second rank and plays the baritone.

Figure IV illustrates a system which gives all ranks a letter number. Files are indicated by numbers. By this method it is simple to locate a bandsman as to rank and file. The greatest advantage of this system is that it simplifies charting for larger bands. Since there are only a few bandsmen designated by a certain letter, they can be quickly located on the chart. If the band director draws up a chart and finds he has omitted a man, he can very quickly locate his number on a chart, and can easily observe if his rank is located with him in a given formation.

Figure V illustrates a system that employs letters but not in an alphabetical manner. This system omits letters of like sound in order that field instruction can be given without confusion. Because the letters B, C, D, E, G, P, T, V, and Z end with an "e" vowel, their sounds are quite similar and if, for example, an instruction is given to C1, one of these other letters such as G1 might think he is being addressed. The use of this system may depend on the rehearsal technique. If instruction is given frequently from a tower or grandstand of a stadium, this would be a wise system to employ. The author generally rehearses his band on the field with mimeographed charts, which does not make this system mandatory to his rehearsal technique. It is, however, a fine system and demonstrates progressive thinking on the part of its users.

The number of ranks and files are determined largely by the number of members in the band, and the occasion where the band is to be used. For example, on parades a wide band of many files may find it difficult to maneuver on the street, particularly when turning with column movements. On the football field the band has a completely different purpose, and the more square the



band, the greater control of sound it will produce. It is also easier to form the formations moving from a square rather than an oblong band.

Because bands have a strong heritage of street parade performances, it is, of course, natural for a band director to build his own block from this standpoint. Since column movements are one of the greatest problems for the average band, this is usually a determining factor in the construction of the block band. The fewer men in the rank, the easier the movement becomes. This is, undoubtedly, why only a few bands use more than eight files in their block band set up. The Ohio State University all brass marching band was one of the first bands to use more than eight men in a rank, increasing the number to ten. This was made possible through the progressive thinking of Eugene J. Weigle, former director of this group. By eliminating the column movement from his football field performances, he did away with countless hours of rehearsing an unappreciated movement, and at the same time did not have to consider the column movement in constructing his block band. Professor Weigle also had other progressive ideas concerning the block band which bear examination. First, because column movements were eliminated, it became necessary for the band to be duo-directional, the front and back of the band being interchangeable with a simple to the rear march or about face. To the author, this simple factor was perhaps our greatest move towards a progressive conception of the football band as a medium of its own.

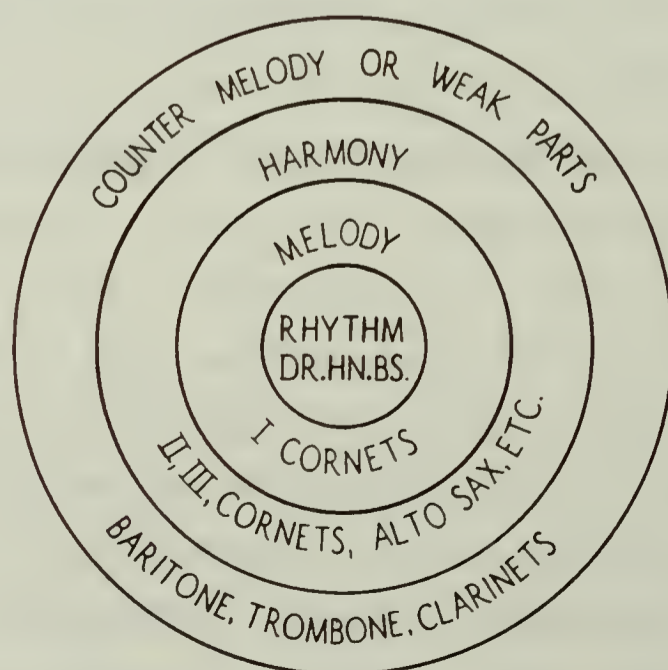
Other influences that the new use of the block band considered was instrumentation. The band was built in two equal halves having balanced instrumentation, such as first, second and third cornets in the same rank. This was a departure from the usual system of putting all first cornets in one rank, second cornets and third cornets in other ranks. The author has expanded further on this idea by building a block band, wherein ranks are built of different instruments and ranks are composed of eleven men.

The reason for using ranks of eleven men is to adapt the

block band to the 64 inch interval charting system as described in Chapter IX. By using eleven man ranks, the outer files of the block band may use the 1/3 field inserts to guide on while marching the field. Since the ranks are spaced at 64 inch intervals they lend themselves to a natural evolution when moving from the block band to letter or picture formations.

The usual method of placing instruments in the block band by ranks has the advantage of obtaining good sonority among like instrument parts. Small bands are wise to use this system of placement. The disadvantage is that on the field concentrated bodies of instruments often ruin instrumental balance of sound. When this method is employed, it is quite often that we hear an overbalance of cornets on one side of the field, while the trombones are predominate on the other side of the field. The sound that most bands produce on the field emanates from a block band designed for street parades. The author feels that since the average football band spends only a small amount of performance time marching in the block band, and the majority of performance time in formations, the manner of block band design should depend on its dispersion to formations. If we concentrate our thinking to the formation, rather than ranks and files, we would probably agree that for sound to be balanced to both sides of a football stadium, the following arrangement would be feasible.

Illustration:



Let us build the band from the percussion section, since it is better for it to be centered in both the block band and field formations to maintain control of rhythm. This has been practiced mainly because these instruments would then be better arranged for street parade sound.

Our second consideration will probably be the alto horn and bass section, also very important in establishing rhythm. These instruments are best placed next to the percussion for general control. Because the sousaphone blocks the vision of others in the block band, the army still places its basses on the outer files of a band. For football band usage this is unnecessary, since the movements should be timed by musical phrasing plus field location, and not dependent on signals.

The cornet and trumpet section of a band is usually the most penetrating of all sectional sounds and carries the melody the majority of the time. Thus, they should be grouped quite closely to the rhythm instruments for general control in either the block band or in formations.

Harmony instruments and countermelody instruments should then fringe on the outside of the cornet section, as these voices are often few in number and definitely weaker in sound.

If we follow this procedure of building our block bands to sound in formations, we usually surprise ourselves as to how much better it sounds in the block. The author was fortunate in having at his disposal at the University of Michigan a situation which warrants almost any instrumentation desired. The following diagram of Michigan's 1948 block band setup demonstrates the circle of instruments quite well. Please note the location of clarinets. This was the first band, to the author's knowledge, that had used this arrangement. When in the block band, clarinets along the sides of the band become much more audible than when grouped in any other manner. Whether exploding in a scatter formation or moving by evolution of ranks and files, the clarinets must always seek a formation position that gives their audio-sound an advantage. In the chart, you will also notice that the front and

back, as well as each side of the band, has like instruments. Splitting the band four ways, so that each quarter is a small band of its own, is another of the author's contributions to the theory of block band placement. A band so built will sound the same to anyone regardless of stadium location.

This idea is an elaboration on the Ohio State system of dividing the band in halves. Therefore, the location of the clarinet section is one of the author's outstanding contributions to marching band sound. For small bands under 50 pieces, this is, of course, not practical. Musical taste must govern our marching band techniques. Because of this, every block band must be designed according to its size, instrumentation, individual talent and the type of show or maneuvering. It may be necessary for a band to change its block band organization to be efficient in a particular type of show. Frequently bands use different block formations for pre-game and half-time performances.

Figure VI. Example of Block Band with equal instrumentation in four quarters. Notice that the front and back ranks are the same, making the Band reversible. Clarinets are used on the outer files so that their tone is not covered. Rhythm instruments are in the center with melody instruments close-by.

FIGURE VI

AS	AS	TB	TB	TB	TB	TB	TB	AS	AS
TS	TS	BR	BR	PIC	PIC	BR	BR	TS	TS
CL	CL	COR	COR	COR	COR	COR	COR	CL	CL
CL	CL	COR	COR	COR	COR	COR	COR	CL	CL
CL	CL	COR	COR	COR	COR	COR	COR	CL	CL
HN	HN	HN	HN	HN	HN	HN	HN	HN	HN
CY	SD	SD	TD	BD	BD	TD	SD	SD	CY
BL	BS	BS	BS	BS	BS	BS	BS	BS	BL
CL	CL	COR	COR	COR	COR	COR	COR	CL	CL
CL	CL	COR	COR	COR	COR	COR	COR	CL	CL
TS	TS	BR	BR	BR	BR	BR	BR	TS	TS
AS	AS	TB	TB	TB	TB	TB	TB	AS	AS

1948 UNIVERSITY OF MICHIGAN MARCHING BAND

AS—Alto Sax	HN—Alto Horn	CL—Clarinet	CY—Cymbal
TB—Trombone	BS—Bass	TS—Tenor Sax	BD—Bass Drum
BR—Baritone	BL—Bell	COR—Cornet	TD—Tenor Drum
			SD—Snare Drum

The following figures are common examples of good instrument placement for small bands.

FIGURE VII

Baritones, Trombones, Saxes
Basses and Horns
Percussion
Trumpet and Cornet
Trumpet and Cornet
Clarinet
Clarinet

FIGURE VIII

Clarinet
Clarinet and Cornets
Cornets
Percussion
Bass and Horns
Baritones and Saxes
Trombones

FIGURE IX

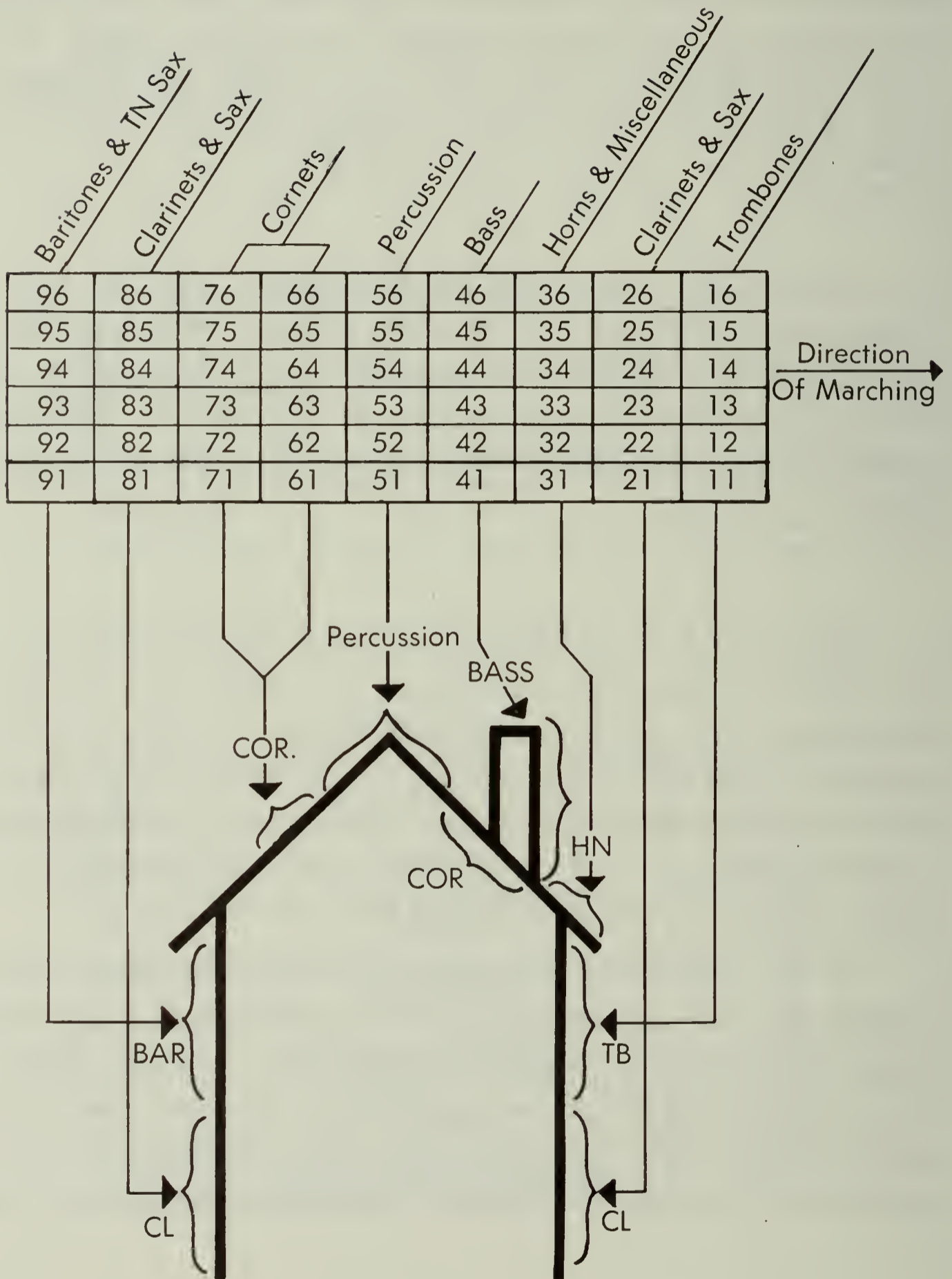
CL	Bar and Tenor Sax	CL
CL	Cornets	CL
CL	Cornets	CL
Percussion		
CL	Bass and Horns	CL
CL	Cornets	CL
CL	Trombone and Alto Sax	CL

Figure VII shows a band marching clarinets in the front rank in the style of most British bands. An excellent system if the band enters from the side lines away from the audience and performs all of its formations to one side of the field. Note, that the trumpets and clarinets are grouped together keeping all treble clef instruments together. Low bass clef instruments are grouped to the rear of the band. Percussion is not directly centered.

Figure VIII shows the most common type of block band. Trombones are placed in first ranks so they have free slide movement, and because they are regarded as a showmanship spectacle. With this particular setup, sound is regarded as basically brass choir, the clarinets being fill-in instruments that we hope may be heard.

Figure IX is a modification of the large band shown in Figure VI. If the individual clarinet players are weak it may be dangerous to separate the section of a small band. It might result in poor sonority. Note that if this system is desired in a block band setup, the low instruments should be divided with trombones and alto saxes together in front of the band, and baritone horns and tenor saxes should be grouped in the back of the band.

In the opinion of the author, the following block band setup is best for the average band, since most bands must keep their instrument sections together to maintain sonority. Many bands also employ the block band, marching up and down the center of the field, rather than across the field. This practice offers good distribution of ranks to enhance the sound in almost any formation.



NOTE: This shows how the ranks may move into place by evolution without crossing each other. The percussion is centered with melody near by. The low brass is balanced and weak woodwinds are forward.



To conclude this portion of this chapter let us remember this simple fact. The block band should be built in accordance to its dispersion into formations, not by its appearance or sound in the block of ranks and files.

### **ELIMINATION OF THE BLOCK BAND**

The block band has been the most widely accepted approach to the creation of basic marching techniques. This is evident because a band director's first step in planning a football season is usually the organization of band personnel into ranks and files. If we are to eliminate the block band then we must find new ways of conceiving our band's marching activity.

The block band has been a natural and successful technique for marching groups of musicians and has been universally employed by almost all bands. This, however, does not mean it is the only possible technical approach or necessarily the best approach. In 1954 the author abolished the block band for the marching band season and discovered that in so doing he eliminated many problems that confront the average marching band director. The following is a discussion of the advantages of this different approach as experienced by the author with the University of Arizona Marching Band.

One of the greatest problems in building the block band is fitting the existing personnel into a logical pattern which will lend itself to the best sound a band is capable of producing and yet at the same time to allow for effective marching movement into picture formations. To date there are few bands that have large enough personnel to draw from so that they may build a fixed instrumentation. Consequently many outstanding college marching bands which boast memberships of more than one hundred musicians frequently present their graduates with the wrong perspective into this problem. This is because many of these bands are composed of selected members from a group of perhaps twice the number employed. Because the average band is not in a position to select a particular number of bass horns, instruments,

etc., one cannot look to the ideal college program for guidance. Many times the number of bass horn players a band has available determine the number of files a block band would use. This is a situation that will usually vary from year to year. When existing instruments dictate the number of files a band will use, further complications arise in the number of ranks that can be employed. Generally when the number of ranks is multiplied by the number of files the end result does not equal the number of bandsmen you may wish to use. One of two problems usually result, either this leaves a number of potential bandsmen not marching, or the band has numerous holes in the ranks. By eliminating the block band one can employ any number of bandsmen he wishes to field and at the same time the number of alternates can be regulated.

The 1954 University of Arizona Band found this to be a great advantage and the number used on the field varied from week to week. Absentees were no problem and all alternates had an opportunity to march during almost every half-time show.

Eliminating the block band formation makes it possible to group the bandsmen by instruments thus controlling the sound obtained on the field. These groups may contain any number. All groups may be the same size or they may vary depending on the total number of like instruments. The University of Arizona Band chose to split all sections into two groups. An example of instrumentation follows:

Clarinets I (seven)	Clarinets II (seven)
Cornet I (seven)	Cornet II (seven)
Alto Sax I (four)	Alto Sax II (five)
Bar. & Tenor Sax I (five)	Bar. & Tenor Sax II (five)
Alto Horn (only one section of six horns)	
Trombones (only one section of eight trombones)	
Bass I (four)	Bass II (four)
Drums I (six)	Drums II (six)

(five alternates)

This grouping also gives a new outlook to charting since members are designated by instrument rather than number. This results in faster charting by the director and faster rehearsals as players can easily locate their positions and move together in small groups.

The outstanding advantage in charting results in the ease of locating instruments for best possible advantages in sound. The author considers this factor alone to be sufficient to warrant continued use of this system in the future.

It must be added that although the system of the block band is done away with it is always possible to group into a block band formation if so desired. It also appears that the elimination of the block band will open new channels of originality. As a matter of fact the average band usually makes its field entrance in a dispersed position and then marches into the block band. Many bands then march the block band down the field keeping it in this formation not more than one minute out of a seven minute half-time show. It is not logical that we base our entire techniques on a situation that is in force for such a short period of the entire performance.

It is most likely that pre-game shows be entirely different than half-time shows. The block band has been a traditional entrance for many fine bands during pre-game and lends itself very well to the flag raising ceremony. In this event the author does not advocate giving up the use of the block formation. However, the block band system need not carry over to the half-time show where pageantry may be hindered by this type of administrative organization.

Examples of charting by instrument section follows.

#### EXAMPLE:

#### ELIMINATION OF THE BLOCK BAND SHOWING CHARTING TECHNIQUES USED IN LOCATING INSTRUMENTS

The following is a football half-time show as performed by

the University of Arizona Marching Band. Three examples are given from the sequence. Please note on this continuity sheet that the block band is used for the last formation, but does not in any way influence the charting procedure. This example was chosen because of the fact that it shows the block band can be used with this system, if so desired.

### HERNANDO'S HIDEAWAY

Entering from the North End Zone the Band marches to the center of the field where it forms a gigantic block **A**. In this position the band plays "All Hail Arizona", alma mater of the University.

This week, the Band is looking for Hernando's Hideaway. Playing "On Top Of Old Smoky", the Band fails to find Hernando on the mountains. The Band then looks for Hernando in an Indian Teepee and is greeted by an Indian chief doing a fire dance.

A trip to "China Town" and a visit to the Pagoda laundry reveals only one thing, "No tickey, no washie." Playing "A Shanty in Old Shanty Town" the Band forms an outhouse, but instead of finding Hernando, they find a senatorial investigation committee.

The investigation is finally closed when the Band discovers that Hernando is everywhere and has no hideaway—seems that Hernando is "The Happy Wanderer".

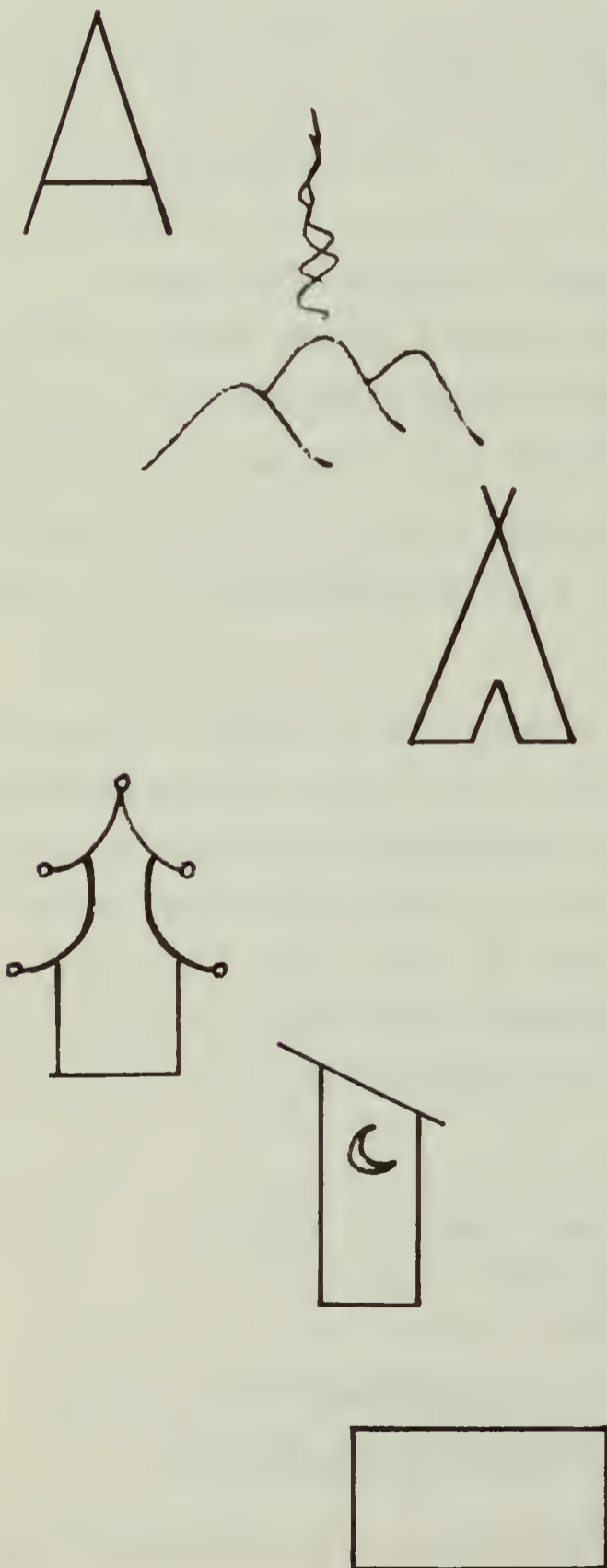


CHART NO. 1 "COMPANY FRONT ENTRANCE FORMATION"

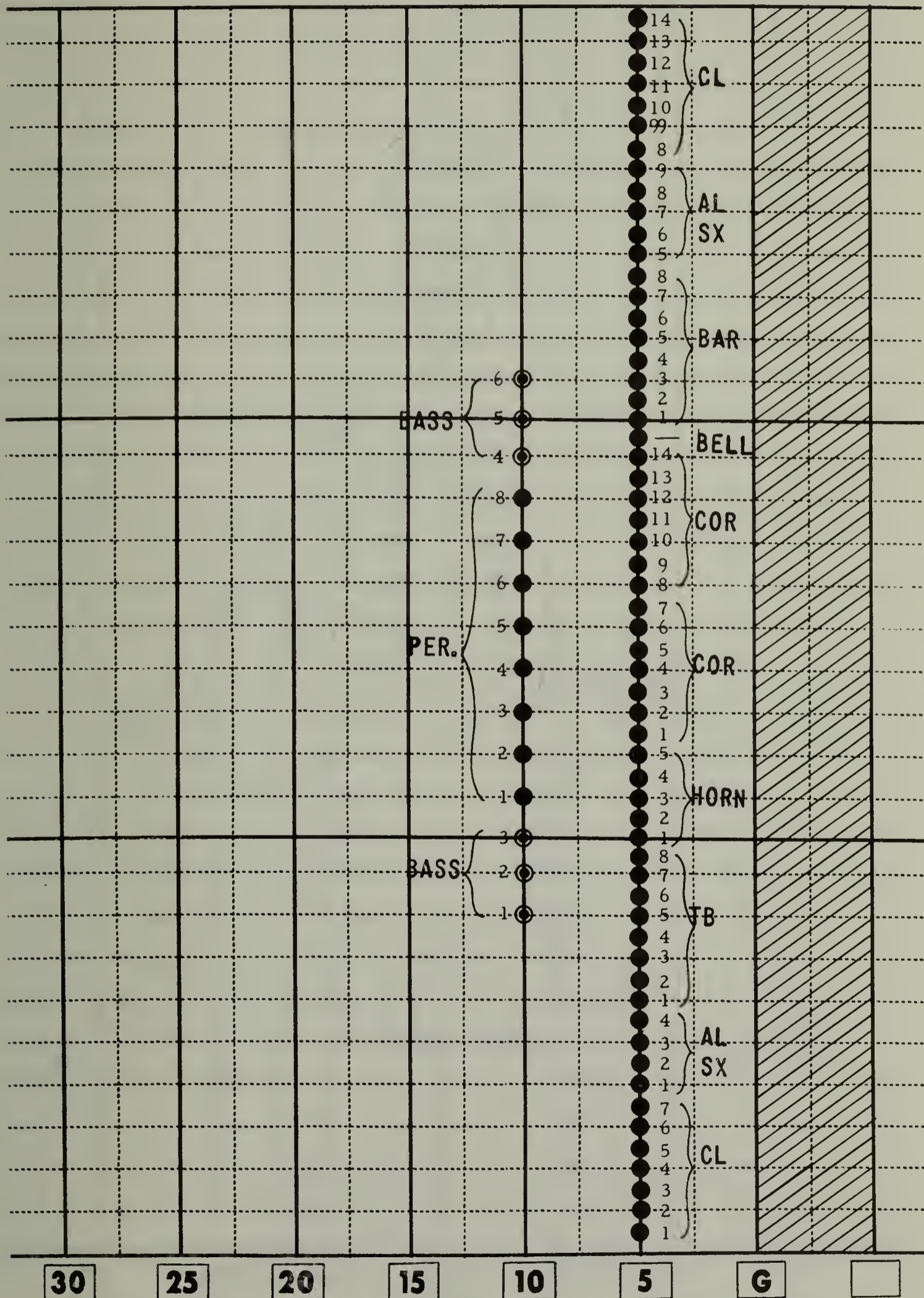


CHART NO. II "BLOCK A FORMATION"

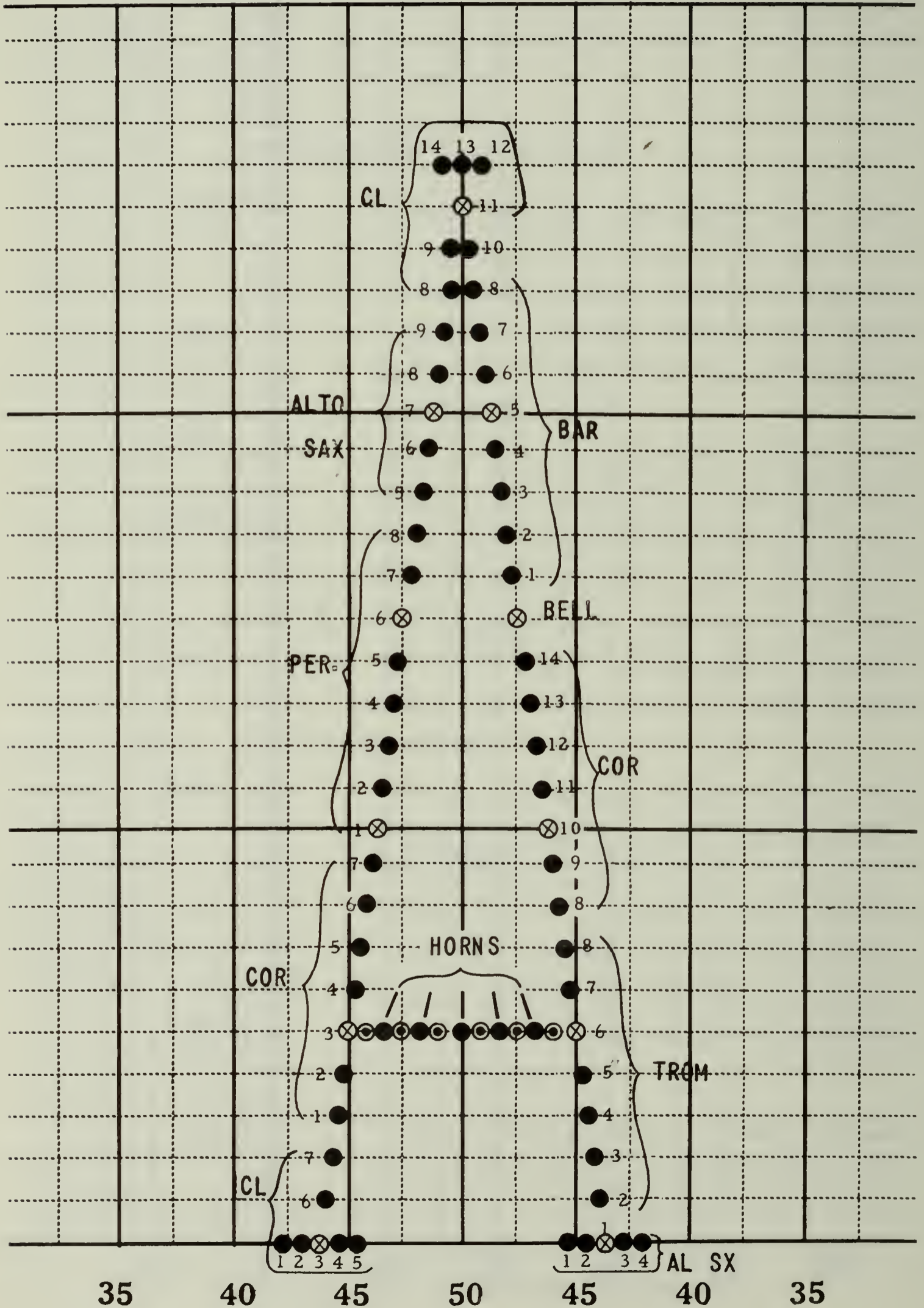
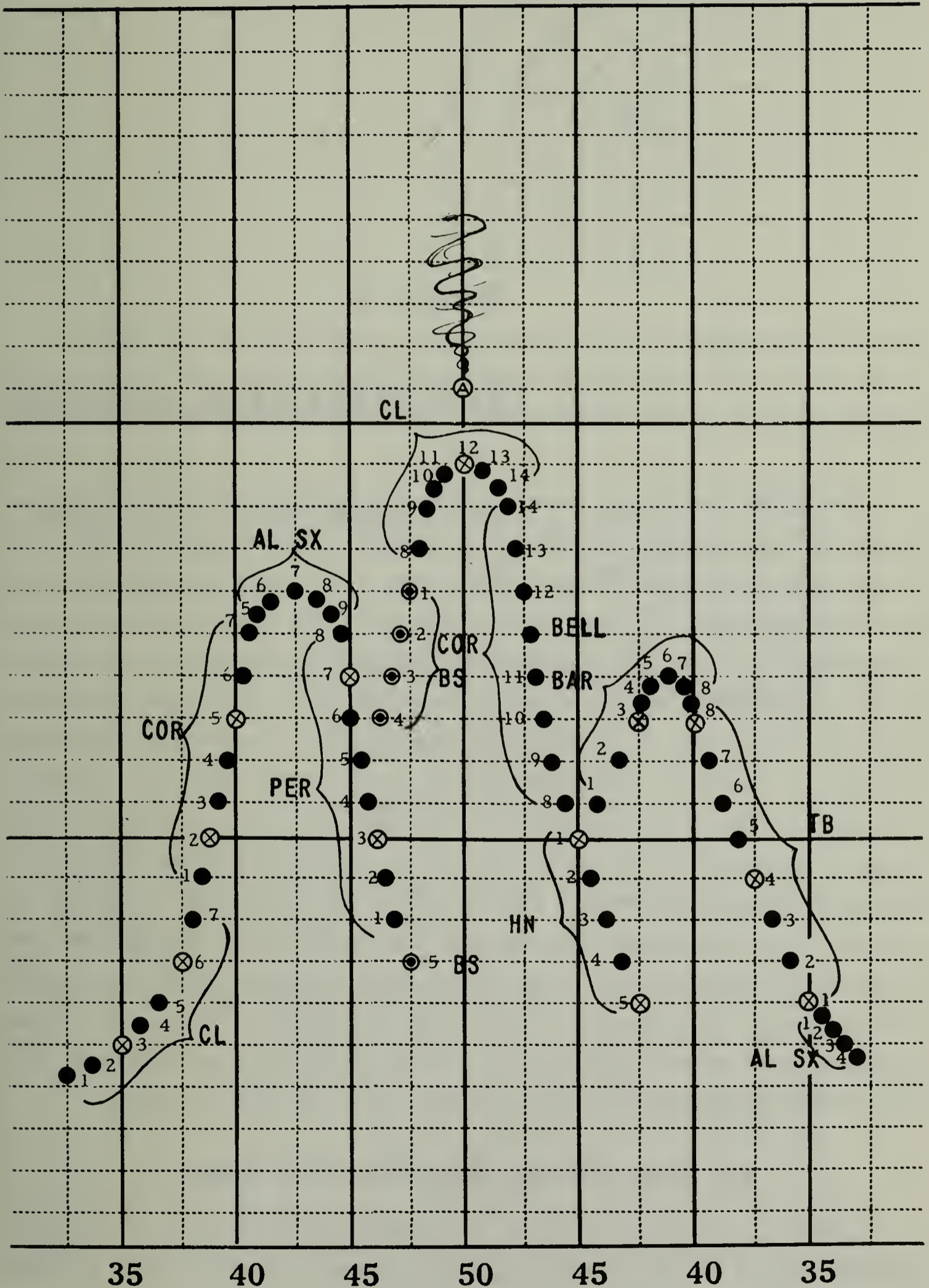


CHART NO. III "OLD SMOKY MOUNTAIN"



## Chapter XI

### BASIC BLOCK BAND MANEUVERS

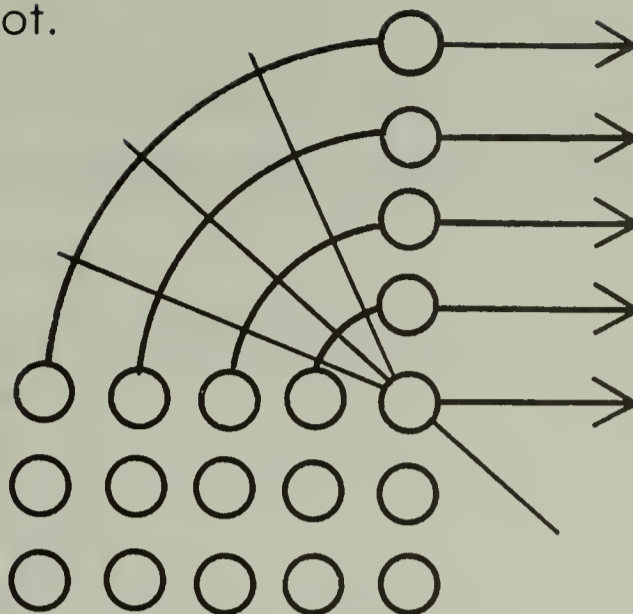
Because the block band is the normal formation employed by bands for parade and field purposes, it is important that we understand its possibilities. There are many maneuvers that can be employed, but it is practical to use only the essential maneuvers necessary to accomplish the desired results. If a band can avoid the use of movements, such as the countermarch, it will save countless hours of rehearsal. The effectiveness of the movement should be considered before it is drilled and performed. As an example, the column right movement is perhaps the most difficult maneuver to accomplish, and the interest or spectacle of the movement does not usually warrant the amount of rehearsal required to execute the movement. Therefore, this movement should be employed only when there is no other way to accomplish the band's performance. Of course, there are situations, such as street parades, that may demand the use of a column movement. The maneuvers diagramed in this chapter are for such usage.

#### **Six Basic Column Movements or Turns**

Column right and column left movements change the band's direction right or left and are used primarily for turning corners on street parades.

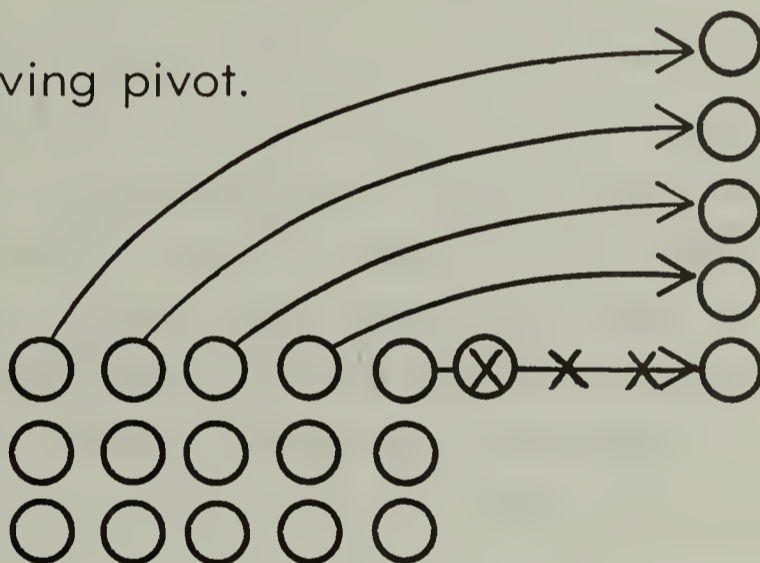


1. Wheel turn with fixed pivot.



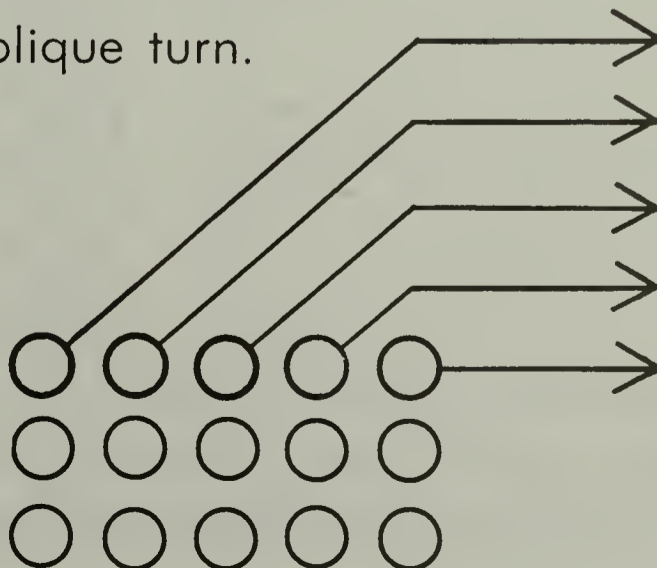
Note: Band half steps, while each rank completes its movement. After the entire band completes movement, the drum major gives the signal for the band to step off with a regular normal pace.

2. Wheel, turn with moving pivot.



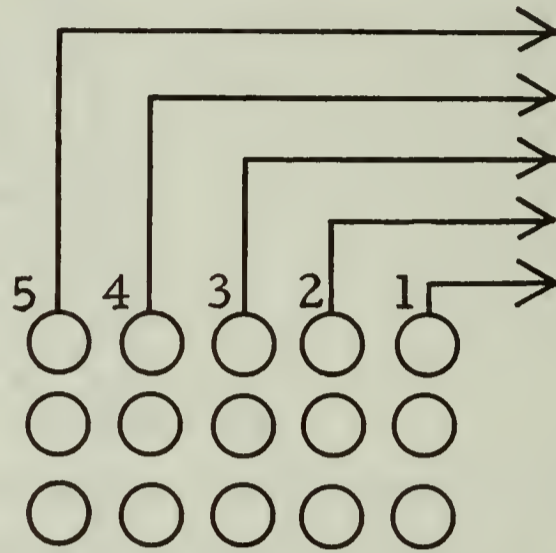
Note: Pivot man steps off using a half step, the other men of the rank guiding on this moving pivot point.

3. Column movements by oblique turn.



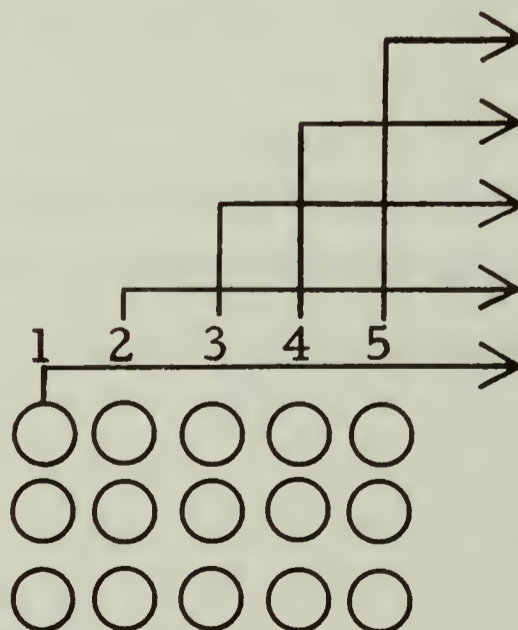
Note: There is no pivot point on which to guide; all men march at an oblique without keeping the ranks dressed. Ranks then re-form by half-stepping after the oblique is completed.

#### 4. Column movement by individual flank movement.



Note: The first rank executes the movement in the following manner: No. 1 takes two steps and flanks to the right, immediately taking eight more full steps and then half stepping until his rank comes in line. No. 2 takes four steps, then flanks until he comes in line with No. 1, then he half steps until the rank forms. No. 3 takes six steps and flanks, etc. No. 4 takes eight steps and flanks, etc. No. 5 takes ten steps and flanks, taking full steps until he comes in line with his rank. At this instant, the entire rank steps off with a full step. All ranks, behind rank one, maintain their intervals at all times.

#### 5. The Minstrel Turn



Note: This movement does not necessitate the use of the half steps. The regular pace is maintained throughout the movement. This is a spectacular movement but reverses the order of the files

at the end of the movement. No. 1 flanks. No. 2 takes two steps and flanks. No. 3 takes four steps and flanks. No. 4 takes six steps and flanks. No. 5 takes eight steps and flanks. It is important that the files are exactly two steps apart before starting the movement.

6. The Revolving Turn (for square bands with the same amount of ranks and files.)

Figure No. 1

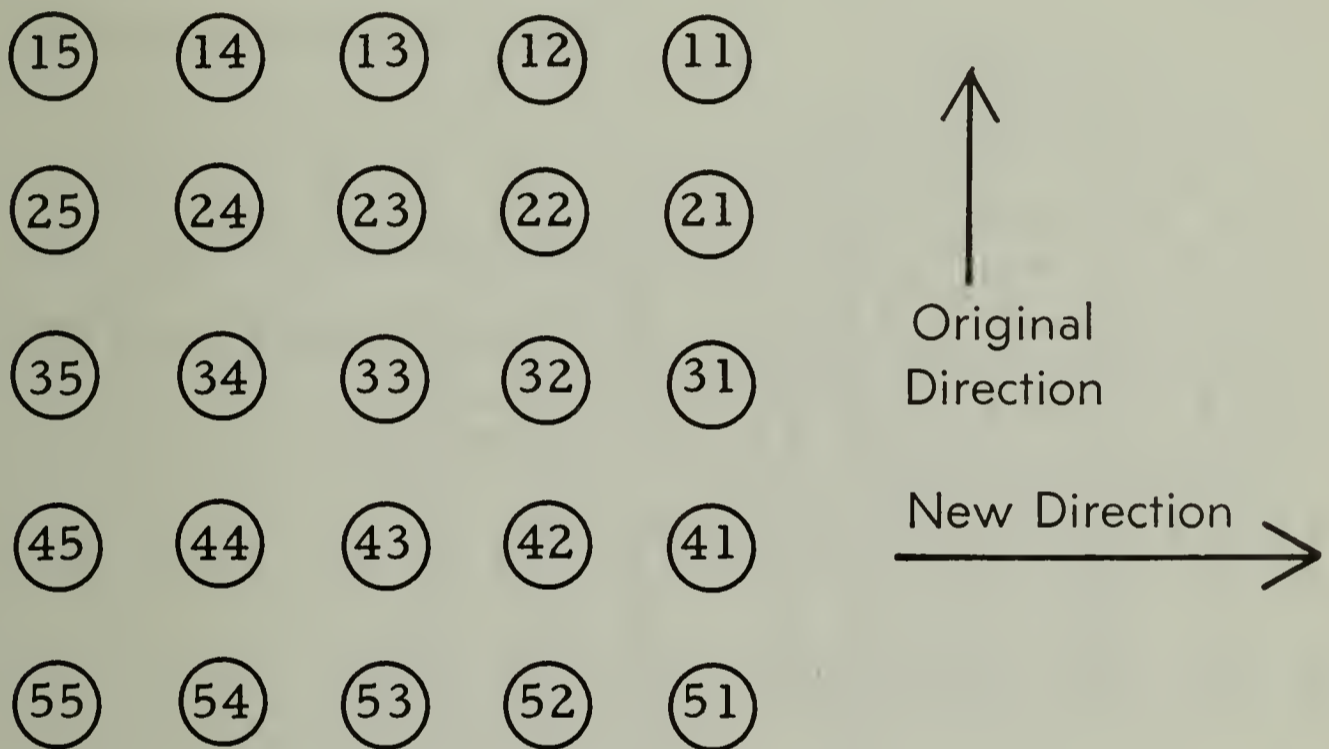
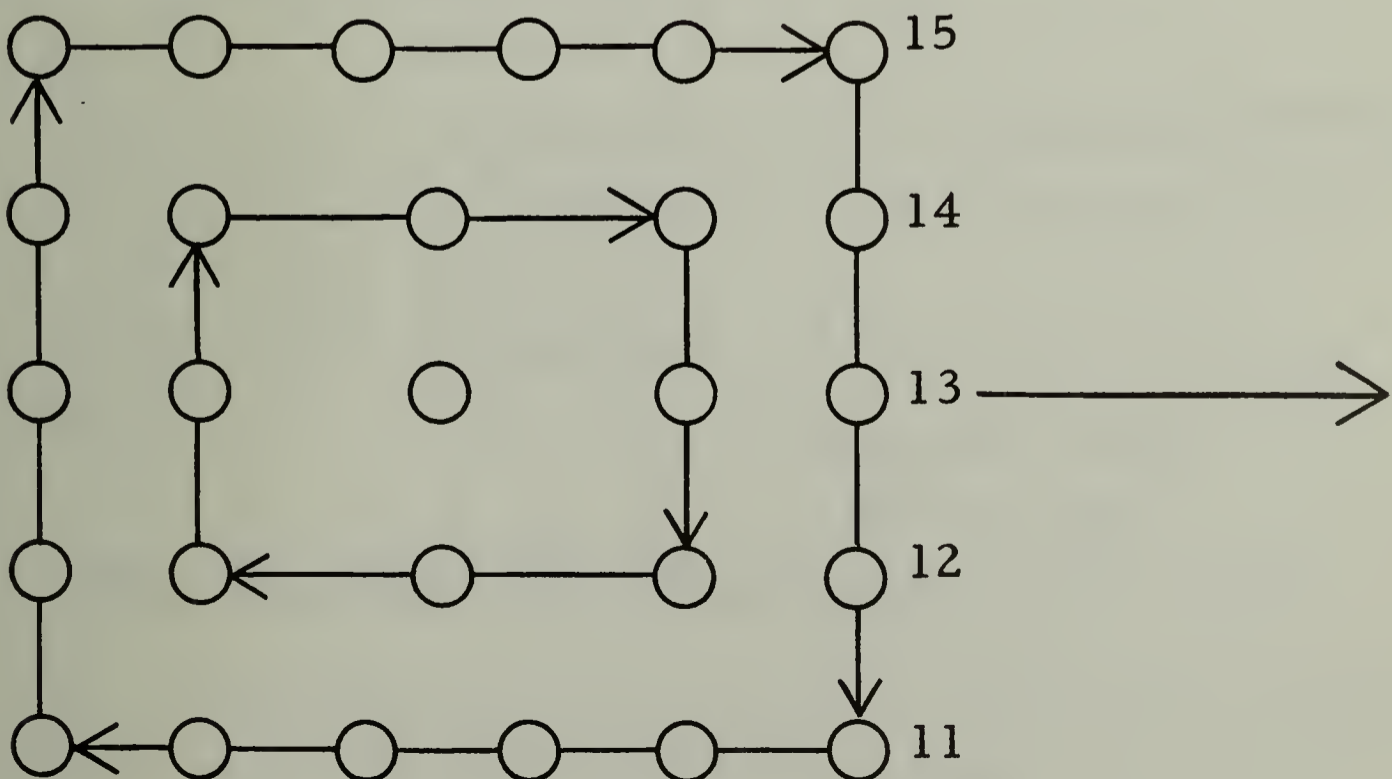


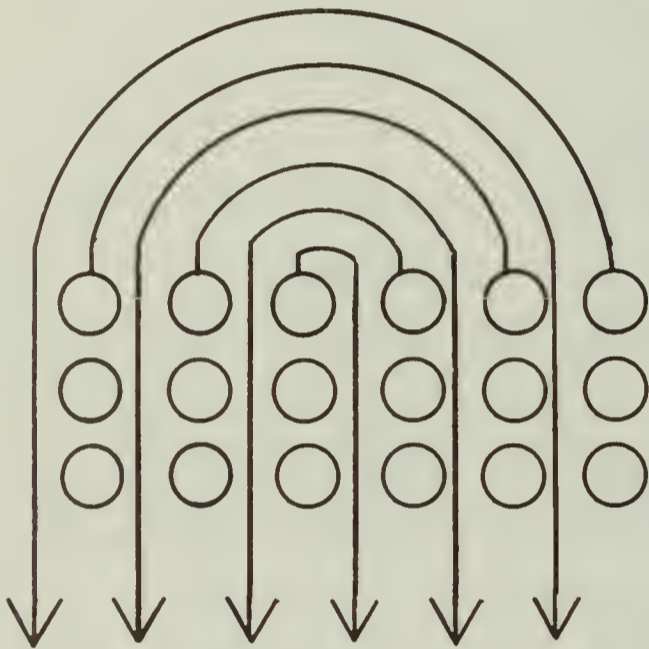
Figure No. 2



Note: Numbers 11, 12, 13, 14, 15 move to spots occupied by 51, 41, 31, 21, 11 respectively. 51, 41, 31, 21, 11 move to spots occupied by 55, 54, 53, 52, 51, respectively. 55, 54, 53, 52, 51 move to spots occupied by 15, 25, 35, 45, 55. No. 22, 23, 24 move to spots occupied by 42, 32, 22. No. 42, 32, 22 occupy spots 44, 43, 42. Numbers 44, 43, 42, occupy 24, 34, 44.

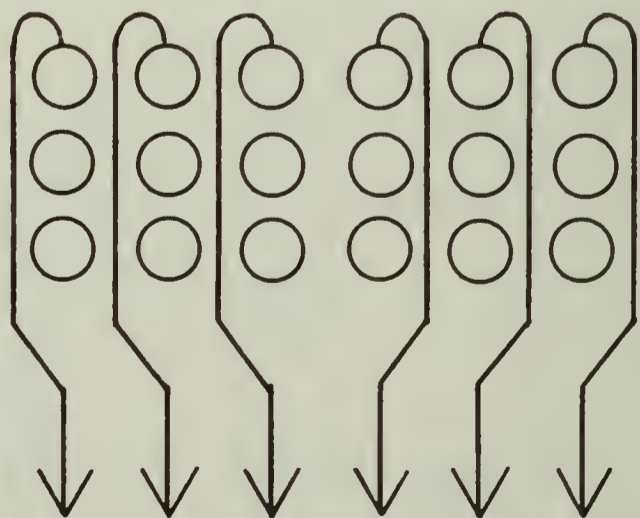
### Four Basic Countermarches

Number 1.



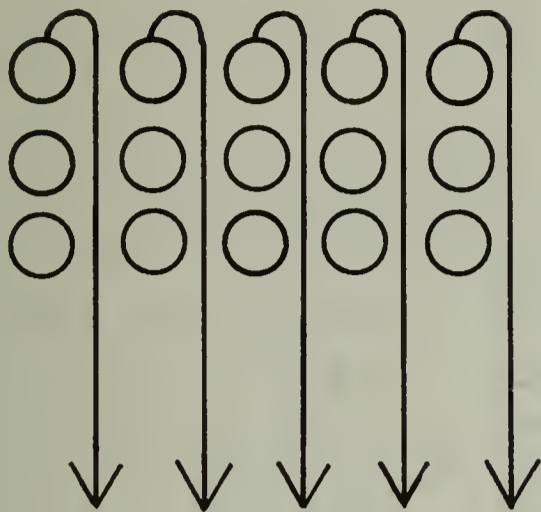
Note: Center file should half step.

Number 2.



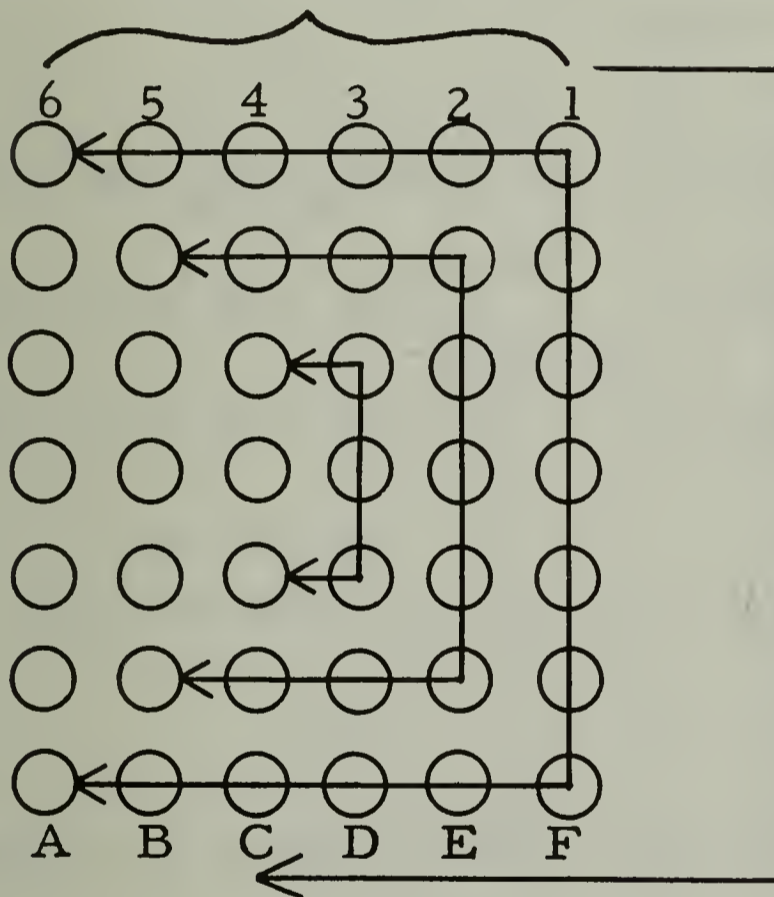
Note: Movement  
Reverse Files.

No. 3.



Note: Movement Reverses Files.

No. 4. Revolving counter march.



Direction of band is changed by revolving bandsmen in single file to new location.

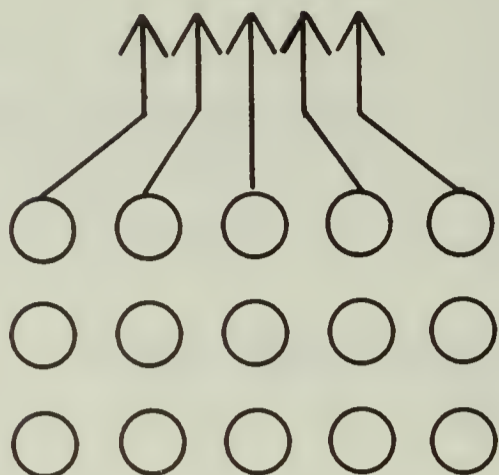
No. 1, 2, 3, 4, 5, 6 revolve until they occupy the spots A, B, C, D, E, F.

### Three Basic Methods of Reducing the Band's Front

To enable easier execution of column movements or to allow the band to pass through narrow passage ways.

1. Diminish front (while marching).

Figure No. 1



Band merely closes the interval between files. All ranks execute the movement simultaneously.

2. Close Front (while standing).

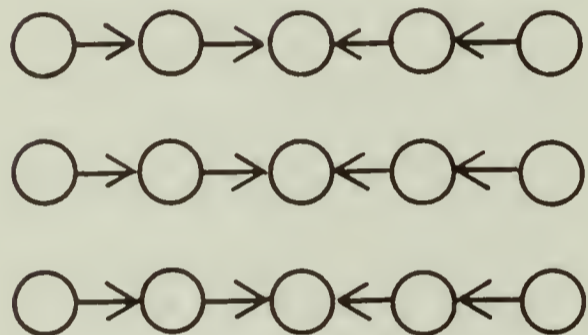


Figure No. 1  
Close to the center

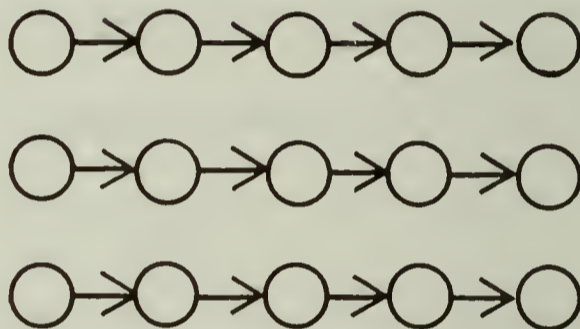


Figure No. 2  
Close to the right

3. Right by threes (fours, etc.) while standing or marching.

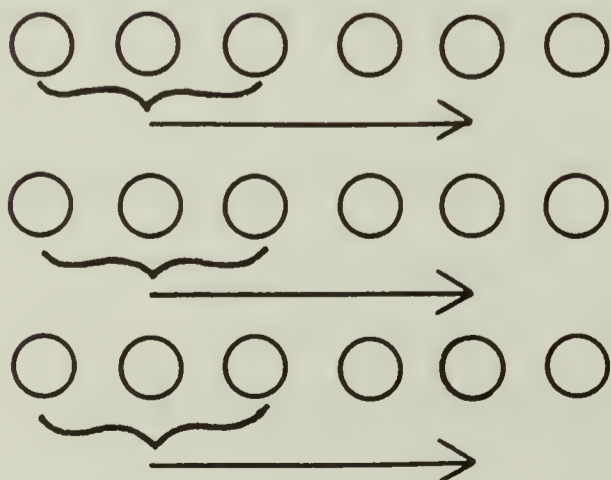


Figure No. 1

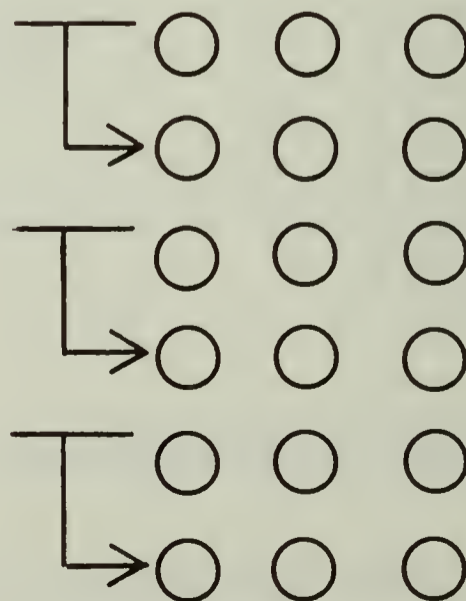


Figure No. 2

Note: Three men on the left of each rank move to the right and behind the three men on the right of the rank.

Bands employing eight or more men in a rank, should close both right and left by moving men in outer files behind men in center files.

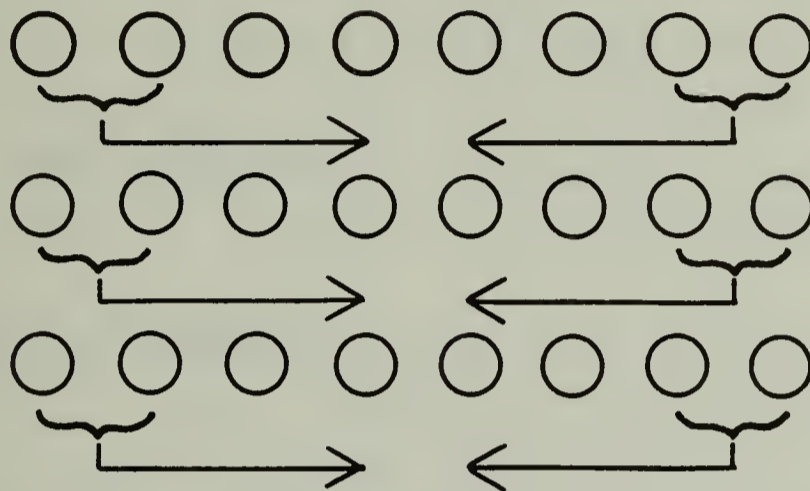


Figure No. 1

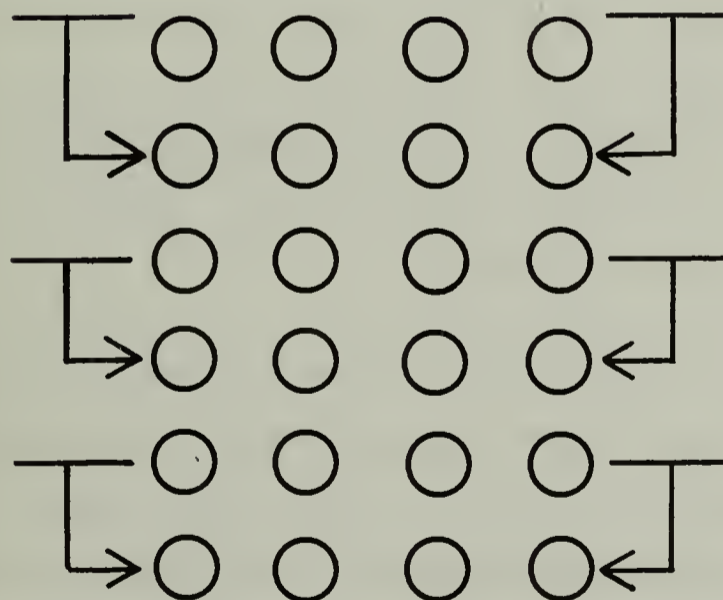


Figure No. 2.

Note: All movements of this kind can be executed by drum phrase. Approximately 8 measures to close, then step off on next phrase.

## **Chapter XII**

### **DRILLING THE BANDSMAN**

The first consideration in drilling a band is the voice of the drillmaster. A command of attention, if rendered with authority and snap, will demand a satisfying response from the band. Yet, a haphazard voice command will result in poor response. It is, therefore, the duty of all persons giving voice commands, band directors, drum majors, and drillmasters to study and perfect their vocal potentialities. People become self-conscious about practicing voice commands, but nevertheless, every effort must be made to improve our command delivery.

Voice command consists of two elements, the preparatory command and the command of execution. For example, when the command "right face" is given, the first word "right" prepares the bandsman, and he executes the movement on the word "face". Usually, the preparatory word should start at a low pitch and have a rising inflection. This psychologically prepares and holds the bandsmen ready for the execution command. In order to assure the proper responses, the command of execution should be loud, distinct, and usually short. Frequently, it is found desirable to change the sound of the executing word to enable more force from the voice. As an example, "attention" is often given as



"a-ten-hut". The "shun", on the end of attention, lacks clarity and would result in slow response. Likewise, other commands such as "right face" and "forward march" are frequently given as, "right-hace" and "forward-harch". The "h" consonant produces clarity and punch in the command of execution, without completely changing the sound of the word. It is interesting to note that the horse cavalry and many drill groups from our southern states use the word "ho" as the execution command for their movements. The "h" consonant in this case, gives definition of sound, and the "o" vowel carries the sound. The cavalry's use of "ho" is excellent, but for band use the long execution signal that is created by the "o" vowel is not recommended.

When giving all voice commands, it is important to maintain an excellent posture. Military bearing psychologically prepares a person to give correct commands. The appearance of the leader is always reflected in his band.

### **The Double Command**

The author has created a double command system that is most valuable in rehearsal techniques. Primarily, it is a rhythm command over four beats for the purpose of establishing the correct tempo of execution. In this method, the command is entirely preparatory and the execution is answered by the bandsman counting aloud. As an example; the command is given, "Right face, right face" and the bandsmen execute the movement by counting "one, two, three" in tempo, following the double command. The system was created in order that anyone could easily learn to give commands. This enables squad drill to be more effective. Also, the double command assures clarity of understanding before the movement is executed. In the usual procedure of command, faulty hearing or poor delivery of command stands in the way of perfection. The following is a list of double commands:

1	2	3	4
ten	hut	ten	hut
parade	rest	parade	rest
right	hace	right	hace
left	hace	left	hace
bout	hace	bout	hace
rear	harch	rear	harch
double	rear	double	rear
short	rear	short	rear
whistle	two	three	four
mark	time	mark	time
short	halt	short	halt
long	halt	long	halt

Forward march is normally given by whistles. Thus, either four whistles or the voice command, whistle, two, three, four, indicates the step off.

It is desirable to have the band respond by counting aloud whenever possible on all movements of execution. This applies to performance as well as rehearsal.

### THE ELEMENTS OF DRILL

To become an effective drillmaster, it is necessary for an individual to acquaint himself with all the possibilities of close order drill. A basic knowledge of military movements gives the drillmaster a good foundation of marching skill. For those who have not had military experience, the Individual Drill Regulations (IDR) of our Army and Navy should be studied. This manual may be had by writing the War Department, Washington, D.C. Whether or not you plan to use this system of drill, it should be studied for it contains many excellent features.

A band has many problems that require special consideration in drill. Army drill has been constructed to fit its particular needs. The thirty inch pace and cadence of 120 beats per minute was designed for full grown men carrying rifles. It is hard to believe

that this system would likewise apply to children considerably shorter than men, and who, in addition, are playing wind instruments or drums on the march. As the army drill is best known and most convenient for the drillmaster to learn, we have chosen to use it with our bands. Certainly, there are many features of army drill that are not logical to use with bands. Yet, on the other hand, it has many worth-while and useful points. It is for the band director to logically analyze his work to determine a correct system of band drill. It is for the individual band director to determine these facts for himself. For example, girls have presented an appearance problem for many bands. Is this problem difficult to determine? Certainly any man has at some time experienced the fact, that his normal walking stride is quite different from that of a woman. It is rather unusual to find a woman, or a young girl with a normal walking pace of 30 inches. Yet, we frequently find bands marching at paces of 30 inches or greater. This unnatural body movement is, of course, the reason for the poor marching appearance of our lady friends. Other than the natural pace of girls, one must also consider the various sizes of all children in the band. Every effort must be made to improve the appearance of the band by establishing elements of drill that can be perfected by each and every member of the organization. Often this cannot be accomplished by army drill. Perhaps a band director's college training, with groups of full grown young men, may have given false impressions of band drill. Because a certain system of drill may be successful with a college band, there is no reason to believe it will entirely transfer to a high school band. We must subdue our thirst to imitate and become analytical and critical of our own work. The following elements of drill are those of the University of Arizona band. They are a radical departure from standard army drill and have been designed for band use on the football field. Before discussing the movements, it must be mentioned that in designing these various elements the author

has considered the following: All movements are easily learned; all movements are exaggerated so they may be seen from the football field to the grandstand. Example; the standard army attention lacks clarity and snap when viewed from long distances. All movements are designed for showmanship, as well as to accomplish a desired turn. Army drill is designed for ease of direct accomplishment of movement. All movements are executed in cadence with the band counting aloud. This enables greater perfection, and the voice helps to intensify the movement. All movements are for the football field in particular. They may be very inappropriate for other performances, such as Memorial Day services, etc.

**ATTENTION**

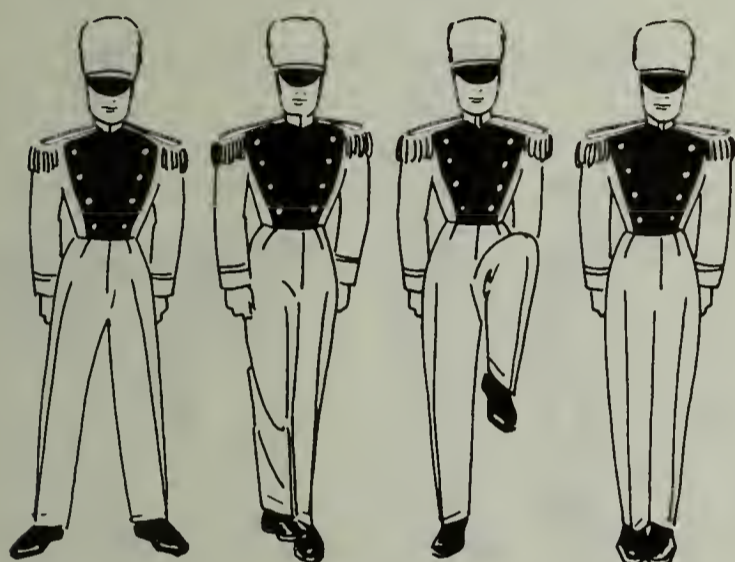
(CALLED THE ARIZONA SNAP)

Normal Voice Command:

Preparatory command	—	Band's atten-
Command of execution	—	tion.
Bandsmen response	—	one, two, three.

Double Command (for rehearsal)

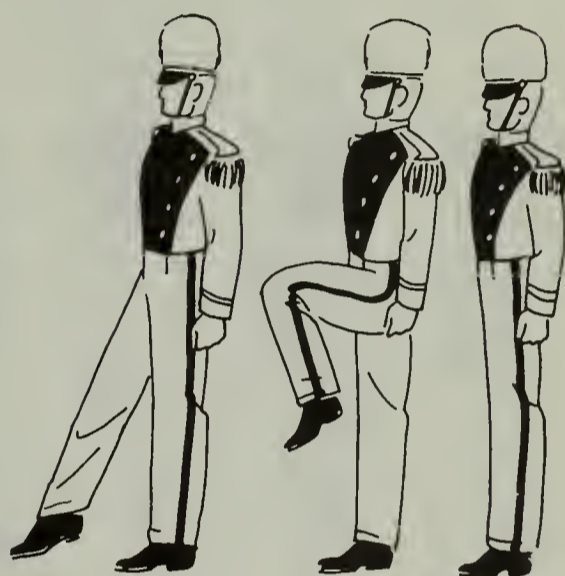
Preparatory command	—	ten, hut, ten, hut.
Execution and response	—	one, two, three.



From 1 2 3

Parade Rest

OR



1 2 3

Count one:

From parade rest or at ease, kick the right foot out forward and point the toe.

Count two:

Bring the right foot back to the ground in position for attention. At the same time, lift the left knee so that the thigh is parallel to the ground.

Count three:

Replace the left foot to the attention position by stamping smartly. Heels together.

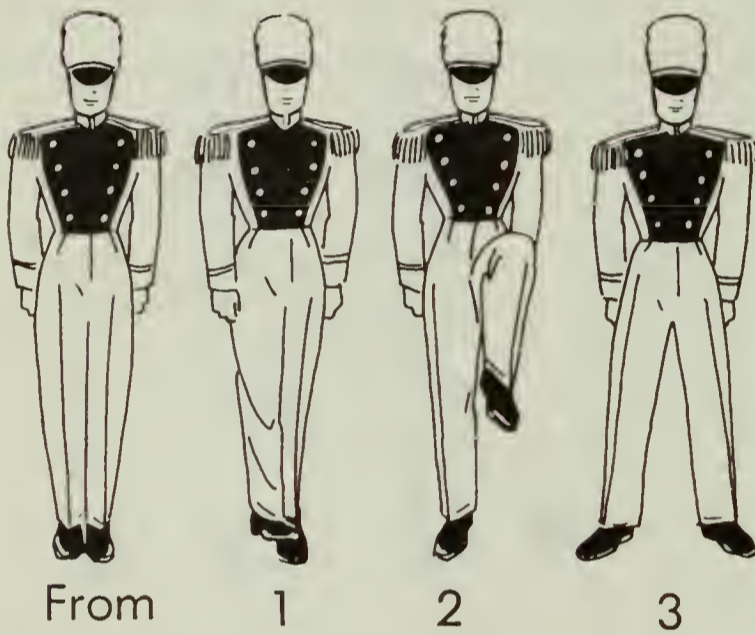
## PARADE REST OR AT EASE

Normal Voice Command:

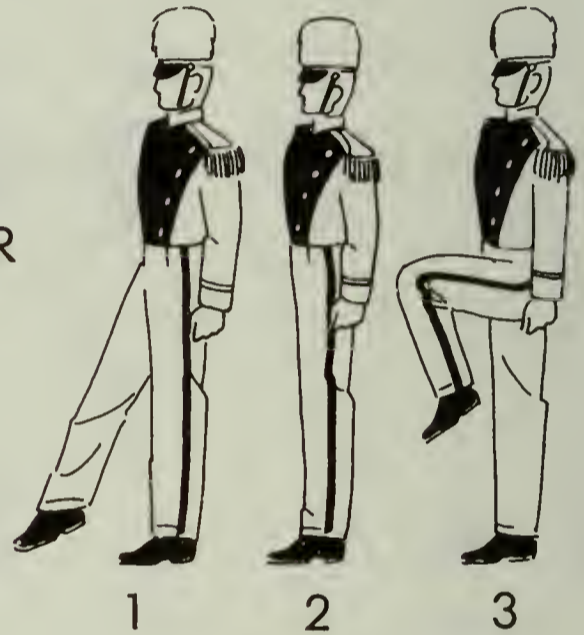
Preparatory command	—	Band parade
Command of execution	—	rest.
Bandsmen response	—	one, two, three.

Double Command (for rehearsal)

Preparatory command	—	Parade rest parade rest
Execution and response	—	one, two, three.



OR



Attention

Count one:

From attention, kick the right foot out forward and point the toe.

Count two:

Bring the right foot back to the ground in position for parade rest. At the same time, lift the left knee so that the thigh is parallel to the ground.

Count three:

Replace the left foot to the parade rest position by stamping smartly. Feet are separated about 12 inches.

Note: Do not be concerned with arm position. The bandsmen carrying an instrument will not be able to place his hands behind him in the usual accepted position.

### RIGHT FACE

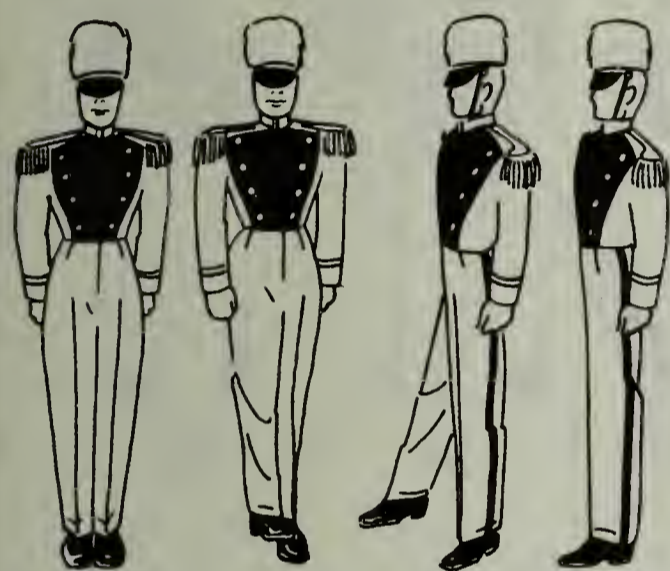
Note: This movement was first used by the University of Michigan Band when the author was drillmaster of that group.

Normal Voice Command:

- |                      |   |                  |
|----------------------|---|------------------|
| Preparatory command  | — | Band right       |
| Command of execution | — | Face.            |
| Bandmen's response   | — | One, two, three. |

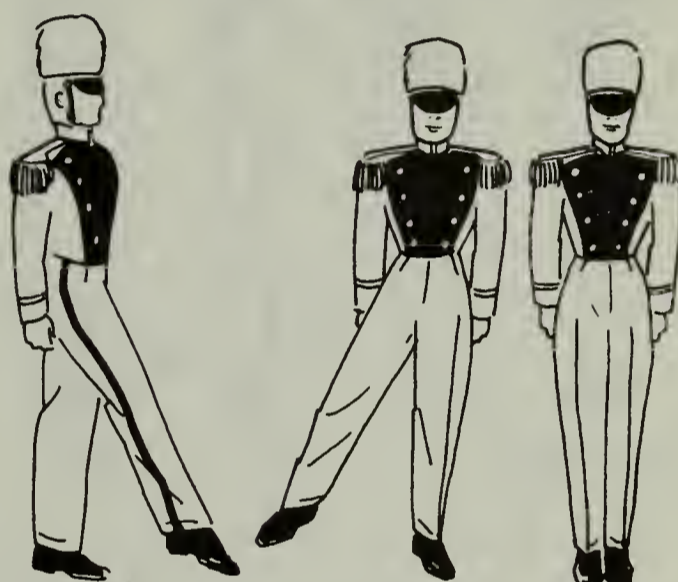
Double Command

- |                        |   |                         |
|------------------------|---|-------------------------|
| Preparatory command    | — | Right face, right face. |
| Execution and response | — | One, two, three.        |



Attention 1 2 3  
From front view

OR



1 2 3  
From side view

Count one:

From attention, lift the right foot out forward and point the toe.

Count two:

On count two, swing the right foot backwards and as it passes the left foot, quickly pivot to the right on the left toe. As the turn is completed the right foot, that was started backwards, now is extended to the right.

Count three:

On count three, replace the right foot next to the left foot with snap to the position of attention.

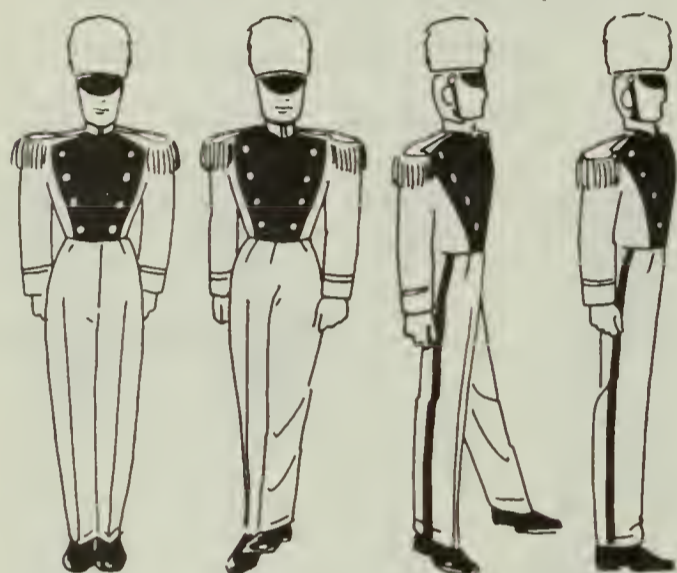
## LEFT FACE

Normal Voice Command:

Preparatory Command	—	Band Left
Command of Execution	—	Face.
Bandsmen's response	—	One, two, three.

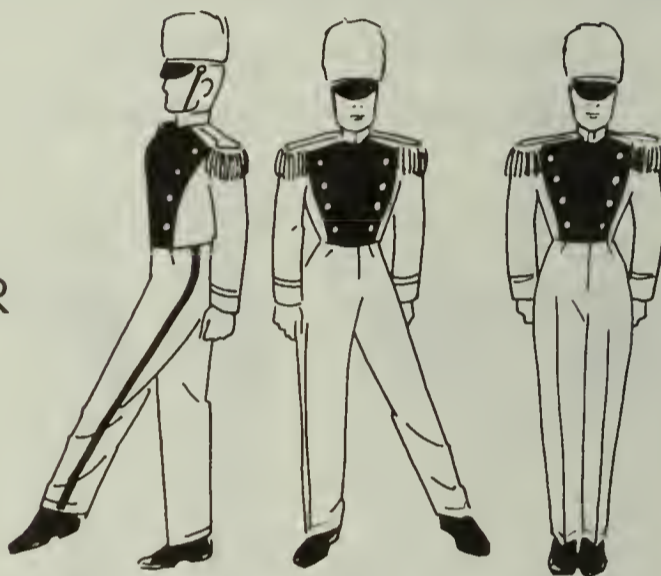
Double Command

Preparatory command	—	Left face, left face.
Execution and response	—	One, two three.



Attention 1 2 3

OR



1 2 3

Count one:

From attention, lift the left foot out forward and point the toe.

Count two:

On count two, swing the left foot backwards and as it passes the right foot, quickly pivot to the left on the right toe. As the turn is completed, the left foot, that was started backwards, now is extended to the left.

Count three:

On count three, replace the left foot next to the right foot with snap to the position of attention.

Note: The right and left face movements are started by moving the leg on the side that the turn will be made. This may be told the bandsmen in learning the two movements to reduce confusion. For instance, tell them "When doing the right face, lift the right foot and on the left face, lift the left foot."



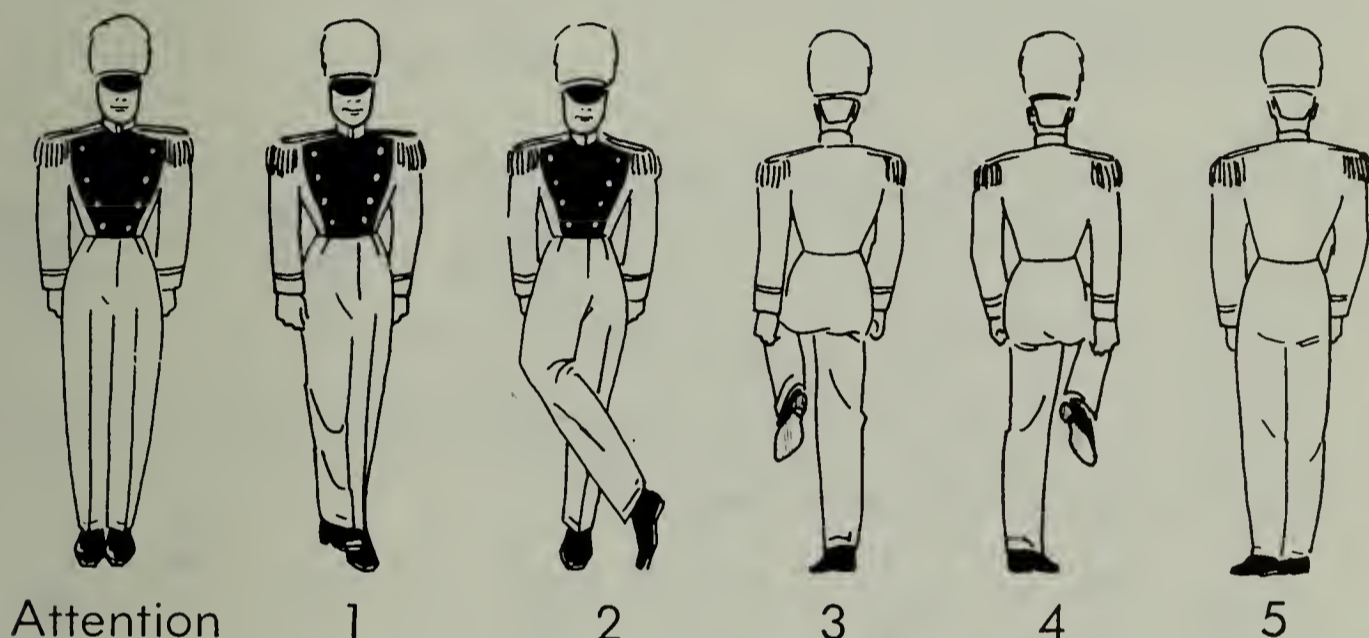
**ABOUT FACE**

Normal Voice Command:

- |                      |   |                             |
|----------------------|---|-----------------------------|
| Preparatory Command  | — | Band about                  |
| Command of execution | — | Face.                       |
| Bandsmen's response  | — | One, two, three, four, five |

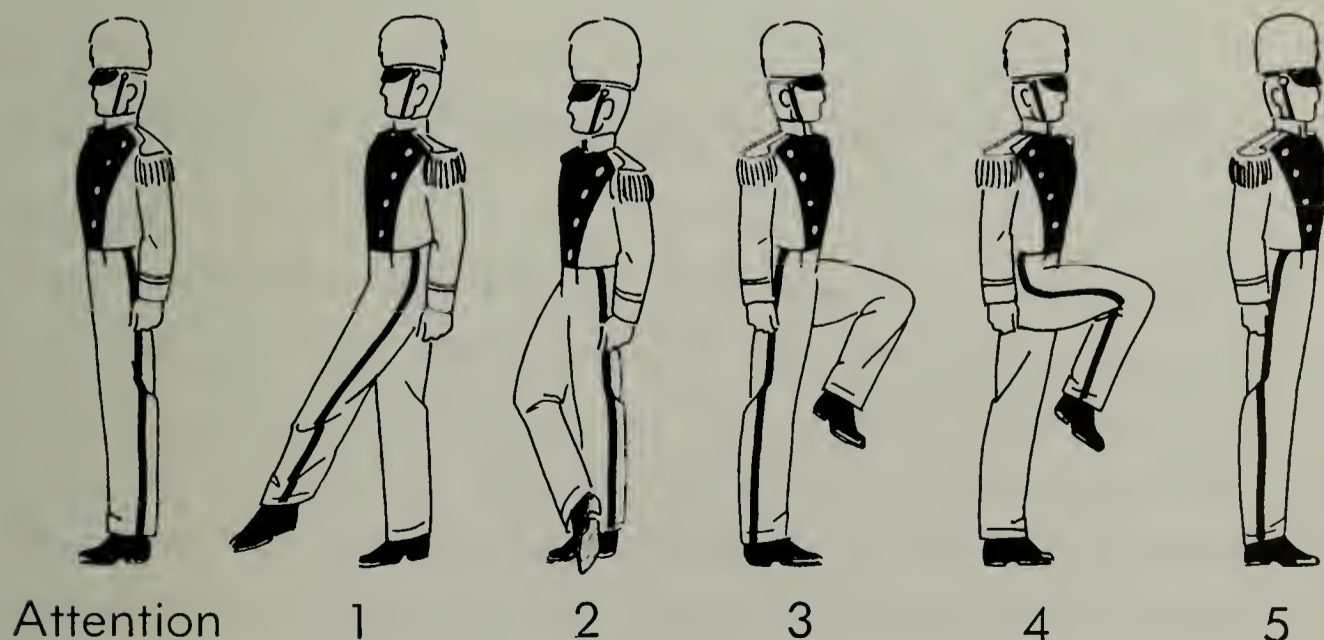
Double Command

- |                        |   |                             |
|------------------------|---|-----------------------------|
| Preparatory command    | — | Bout face, bout face.       |
| Execution and response | — | One, two, three, four, five |



Front to Rear View

OR



Side View

Count one:

From attention, kick the right foot out forward and point the toe.

Count two:

On count two, cross the right foot over the left foot, touching the toe to the ground.

Count three:

Pivot to the rear, by starting the pivot on both toes and turning the body to the left. As the turn is completed, raise the left foot.

Count four:

On count four, change the step by lifting the right foot.

Count five:

Replace the left foot to the position of attention.

Note: Count 2 pivot is the Prussian about face. Count 4 and 5 are just two additional mark-time steps.

## THE DRUM MAJOR ABOUT FACE

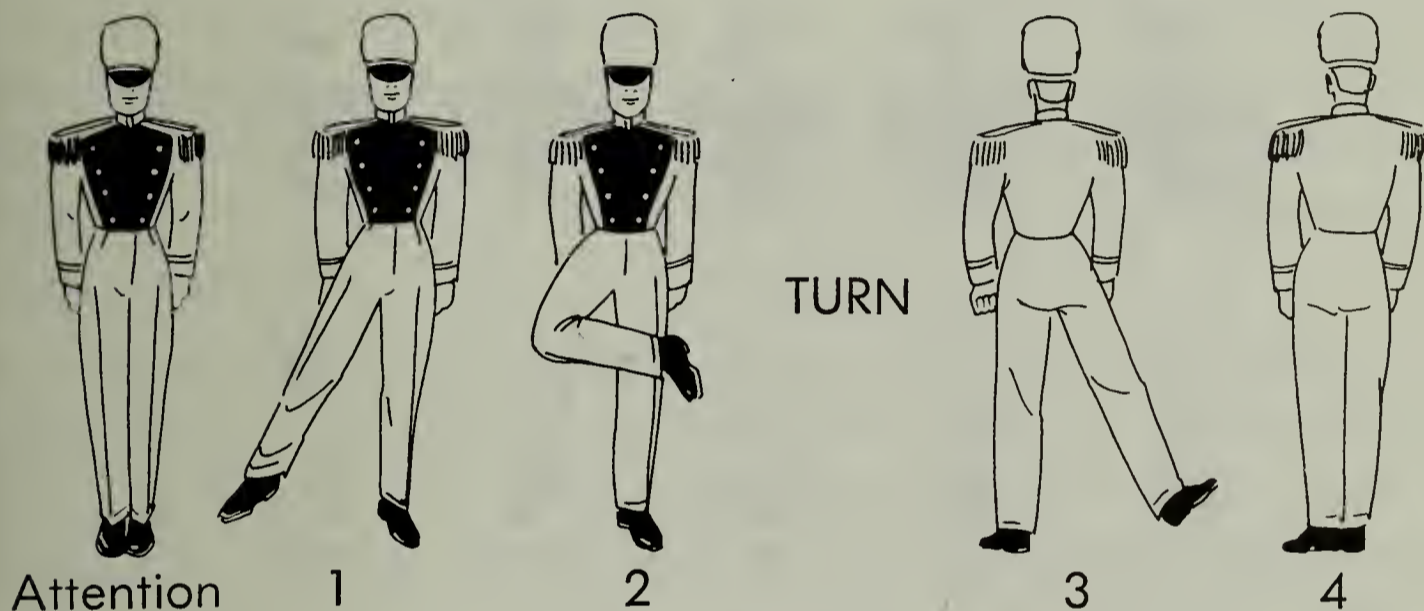
Note: The Ohio State University Band first used this for the entire band, rather than the drum major alone.

Normal Voice Command:

- |                      |   |                        |
|----------------------|---|------------------------|
| Preparatory Command  | — | Band about             |
| Command of execution | — | Face.                  |
| Bandsmen's response  | — | One, two, three, four. |

Double Command

- |                        |   |                        |
|------------------------|---|------------------------|
| Preparatory Command    | — | Drum Major about face. |
| Execution and response | — | One, two, three, four. |



Count one:

Kick the right foot upward and outward at an angle of forty-five degrees.

Count two:

Cock the right foot across the left leg and point the toe.

Count three:

Push the right leg in the direction that the right toe was pointed on the previous count. At the same time, pivot the body about by turning on the ball of the left foot. The momentum of the leg in the turn should pivot the body. End the count three movement with the leg extended outward and upward to the right of the about position.

Count four:

Drop the right foot to the position of attention.

## THE STEP OFF OR FORWARD MARCH

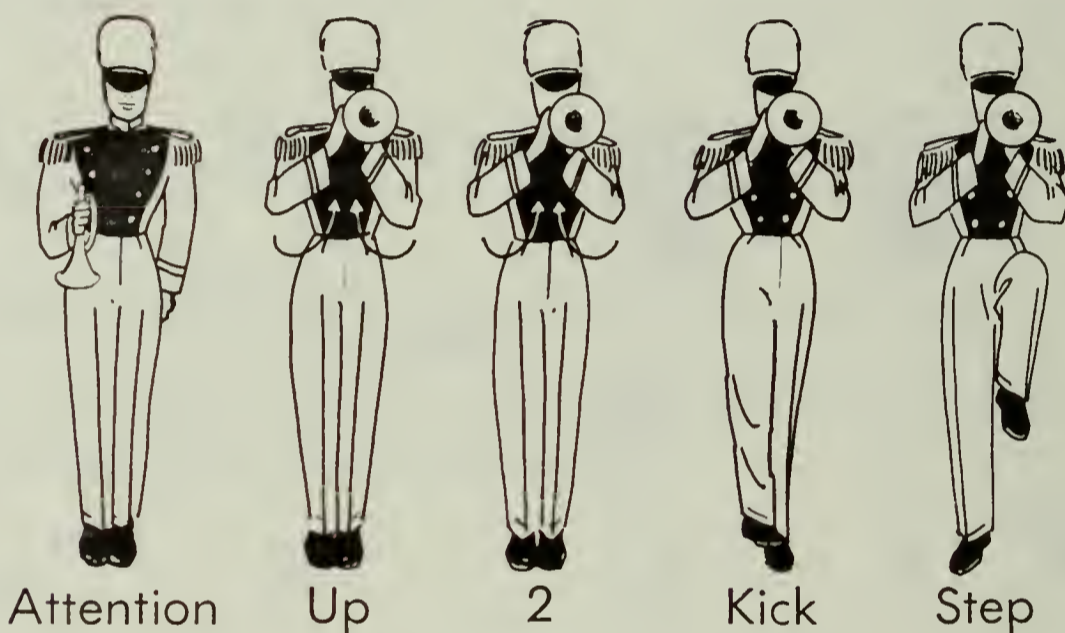
(Called The Arizona Kick Off)

Normal Voice Command:

Preparatory command	—	Forward.
Command of execution	—	March.
Bandsmen's response	—	Up, two, kick, step.

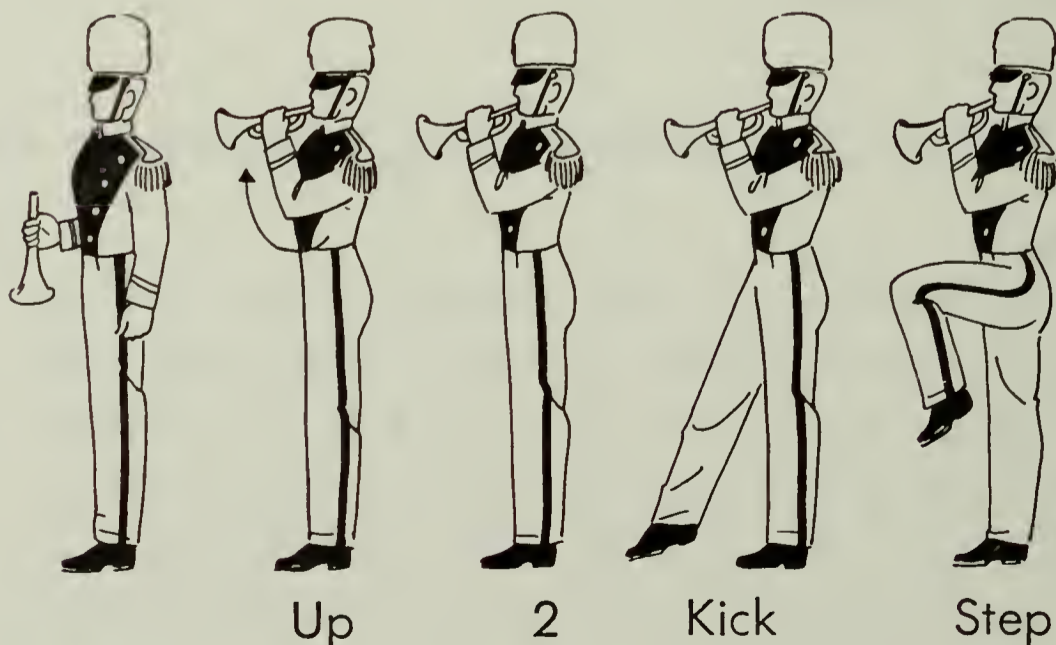
Double Command (by voice or four whistles)

Preparatory command	—	Whistle, two, three four.
Execution and response	—	Up, two, kick, step.



Front View

OR



Count one:

On the word **up**, bring the instrument into playing position.

Count two:

Hold the position on count two.

Count three:

**Kick** the right foot forward and point the toe.

Count four:

Replace the right foot, and at the same time, lift the left foot in preparation for the step off.

### THE HALT

Normally a band is never given the halt command by voice, since drums or music will drown out the command. For this reason, the whistle is necessary to signal a halt for a band in performance. Refer to the chapter on drum majoring for detailed instructions of the halt signal.

It is convenient to drill a band with voice commands. In the early stages of rehearsal, the band may learn its routines without music or drums. Also, in the first week of each football season, the individual will be drilled separately or by squads, which makes it convenient for the voice command. Since rehearsal drill is a problem of its own, it stands to reason that efficiency may be gained by commands designed for this purpose.

For this reason, the double command has been designed. This has been discussed in the beginning of this chapter. With the halt command the author has discovered that the use of two slightly different halts will contribute to better precision and clarity of understanding.

Before the author began the use of this duo halt technique, he found that he lost many minutes of rehearsal time explaining how each halt would be executed after each piece the band played. After giving this problem considerable thought, it was discovered that most musical endings have cadences where the final tonic chord is given three beats. A very few pieces have shorter endings where the tonic chord gets only one beat. Other

endings are held with the fermata or are sustained indefinitely. However, any ending can be altered to fit either the short one-beat ending or, the long three-beat ending. This is done without destroying the musical tastes of finality in the music. Therefore, the two halts that can be used are called **short** halt (one beat) and **long** halt (three beats). After each bandsman understands the principle of long halt and short halt, the drillmaster needs only to designate which halt will be used at the end of each piece. This will save countless hours of drill throughout the football season. Only on rare occasions will it become necessary to alter this routine. Perhaps a five-beat ending, followed by kick down, will sometimes be necessary for music with extremely long endings.

**LONG HALT**

Note: The long halt is used for endings of music that has a sustained last note of three counts.

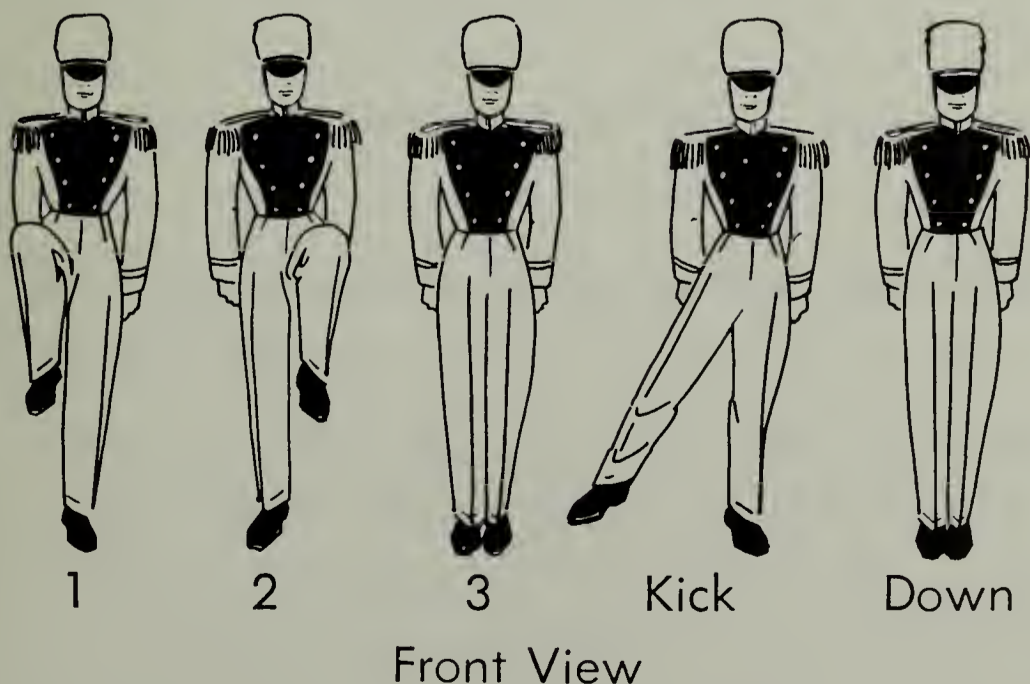
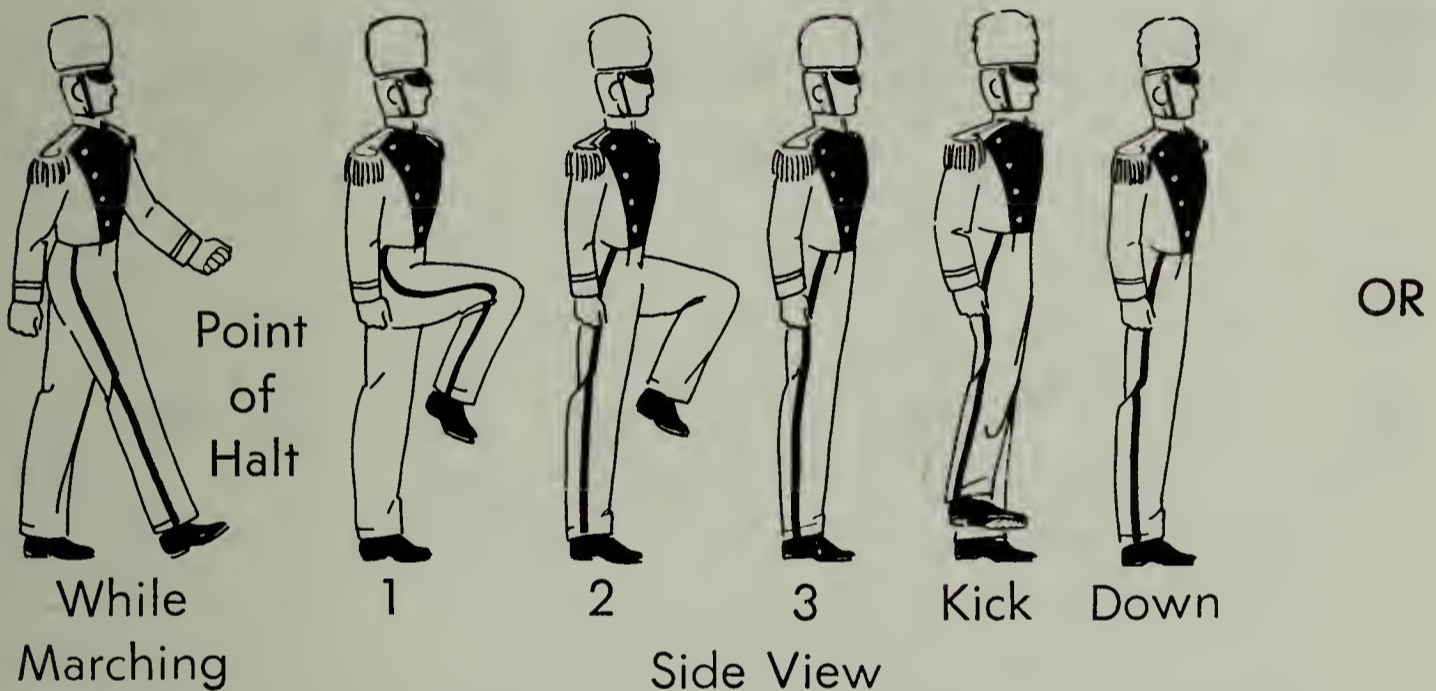
Example:

Normal Voice Command:

- Preparatory command — Long.
- Command of execution — Halt.
- Bandsmen's response — One, two, three.

Double Command (for rehearsal)

- Preparatory command — Long halt, long halt.
- Execution and response — One, two, three, kick, down.



Count one:

While marching advance the right foot on the final beat of the preparatory command. Start count one by placing the left foot next to the point where the right foot last hit the ground. At the same time lift the right knee.

Count two:

Replace the right foot and lift the left knee.

Count three:

Replace the left foot, coming to the position of attention.

Count four:

Kick the right foot out sideways.

Count five:

Bring down the right foot to the position of attention.



### SHORT HALT

Note: The short halt is used for musical endings of one beat.

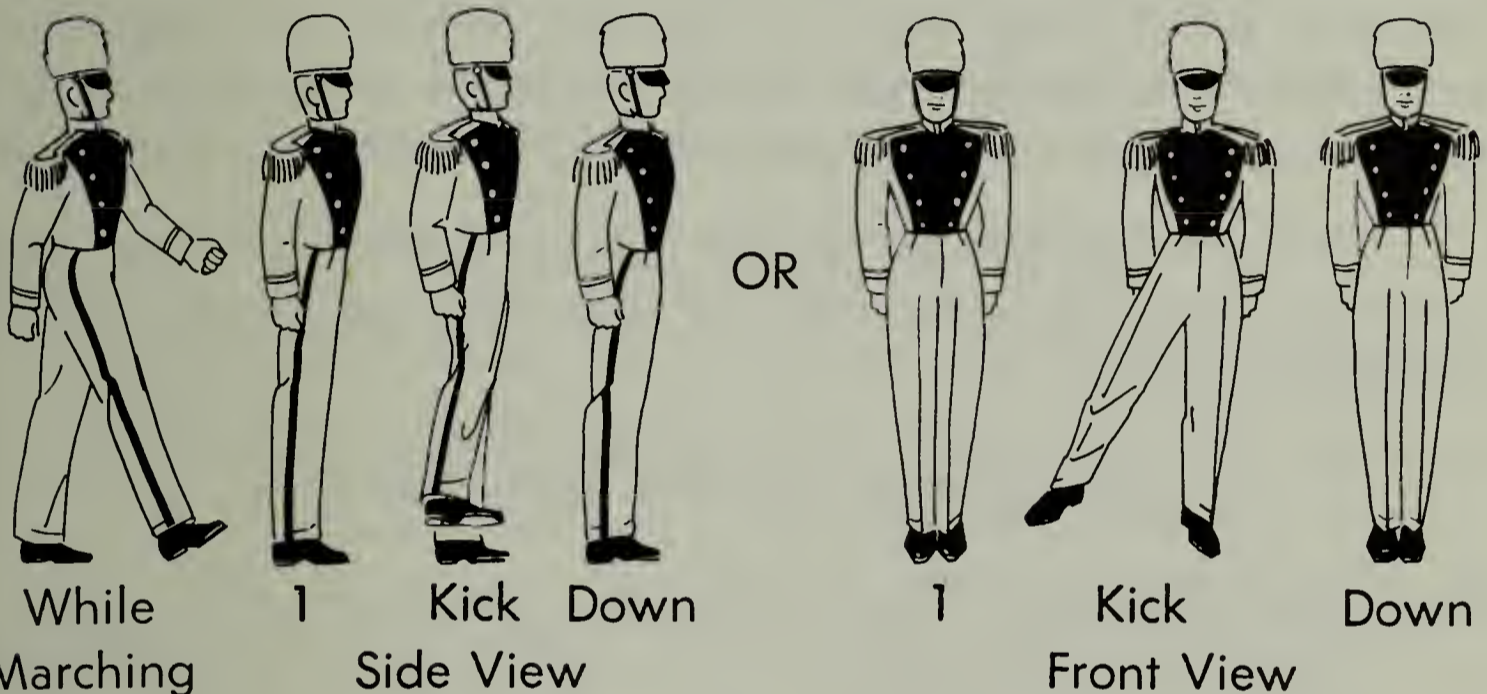
Example:

#### Normal Voice Command

- |                      |   |                            |
|----------------------|---|----------------------------|
| Preparatory command  | — | Band.                      |
| Command of execution | — | Halt (given on right foot) |
| Bandsmen's response  | — | One, kick, down.           |

#### Double Command (for rehearsal)

- |                        |   |                         |
|------------------------|---|-------------------------|
| Preparatory command    | — | Short halt, short halt. |
| Execution and response | — | One, kick, down.        |



Count one:

While marching, place the left foot next to the right on the first count as in the position of attention.

Count two:

(Kick) On count two, kick the right foot outward to the side.

Count three:

(Down) On the third count, bring the right foot down to the position of attention.

Note: After either the long halt or short halt, you may wish to drop the instruments from the playing position. If this is desired, add the word, drop, in cadence. Such as; 1, 2, 3, Kick, Down, Drop, for long halt, or 1, Kick, Down, Drop, for short halt. On the word, Drop, the instruments are lowered to carrying positions.

## TO THE REAR MARCH

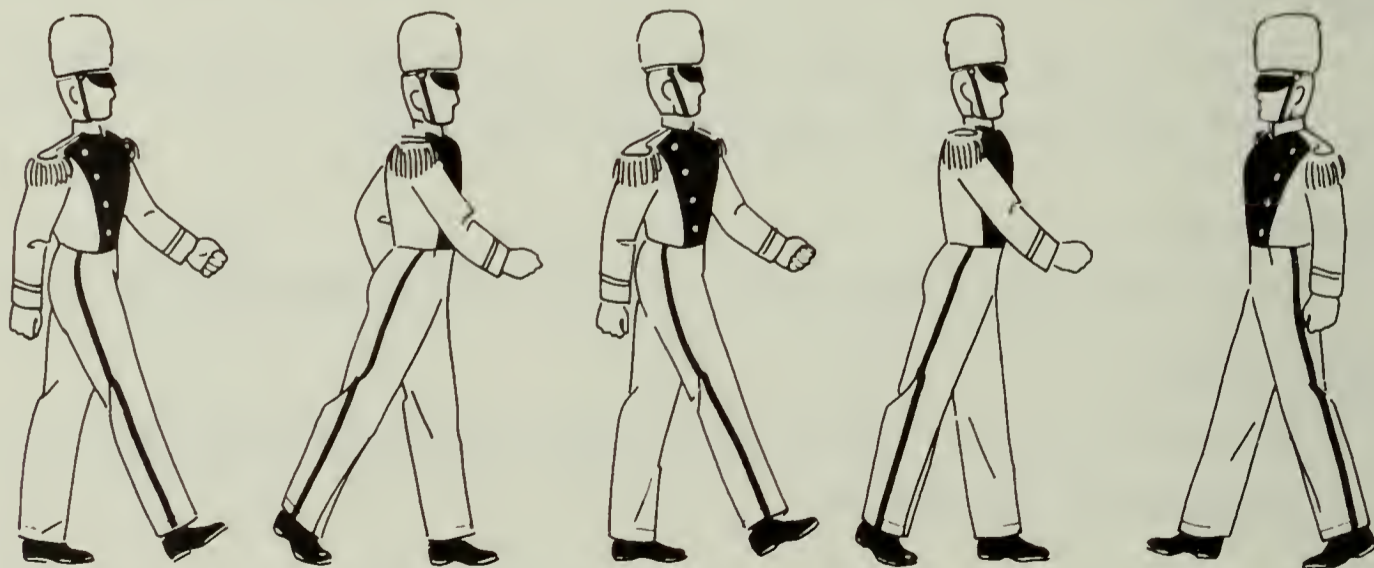
**To the rear march** presents several problems that must be discussed. First, the army **to the rear march**, which calls for two steps before the turn is made, will throw off the band's timing if it uses yard lines for guiding. If the army movement is reversed, turning to the left and omitting the two preparatory steps, it becomes more practical for band use. This particular **TO THE REAR MARCH** is quite useful in animated formations that need continuous motion, such as the wagging tail of a cat. For other uses of **TO THE REAR MARCH**, when the entire band executes the movement, a delayed action movement may be used that holds the band in one given area for four beats while the movement is executed. Although this type of **TO THE REAR** is executed on one spot (or on the yard line), it gives the illusion of continuous action.

Since the reverse of the army **TO THE REAR** involves only turning to the left by pivoting on the right toe, it will not be discussed further.

### FOUR COUNT TO THE REAR MARCH

#### Double Command

Preparatory command	—	Rear march, rear march.
Execution and response	—	Step, forward, back, turn.



While  
Marching

Step

Forward

Back

Turn

#### Count one: (Step)

Step forward a short step, of about 6 inches, with the left foot.

Count two: (Forward)

Step forward another short step, of about 6 inches, with the right foot.

Count three: (Back)

Leaving the left foot on the ground, step backward with the right foot.

Count four: (Turn)

Pivot on both toes reversing the direction of march. On the next count, step off in the new direction.

Note: This step is interesting to observe and fits well into dance routines. It can also be used to reverse the direction a person is marching when going to formations which face opposite the direction the individual bandsmen may be marching.

#### DOUBLE TO THE REAR MARCH

Double Command	—	Double rear, double rear
Execution and Response	—	Step forward, back turn. Step forward, back turn.

Note: This movement consists of two "Rear Marches" in succession.

**THE ARMY  
SCHOOL OF SOLDIER WITHOUT ARMS**

POSITIONS

POSITION OF THE SOLDIER, OR OF ATTENTION

To take the position of attention place your heels together and on the same line. Allow your feet to turn out equally, forming an angle of  $45^{\circ}$  with each other. Keep your knees straight but without stiffness. Draw your hips up under your body slightly. Keep your chest up and your shoulders back. Do not allow one shoulder to be higher than the other. Keep your arms straight without stiffness, and hanging at your sides, in such a way that your thumbs are always along the seams of your trousers. Turn the backs of your hands out away from your body and allow your hands and fingers to cup naturally. Always keep your eyes straight to the front. When standing properly the weight of your body will be divided equally between the heels and balls of both feet. When assuming the position of attention, bring your heels together smartly and audibly.

RESTS.—Being at the halt the commands are: FALL OUT; REST; AT EASE; and 1. PARADE, 2. REST.

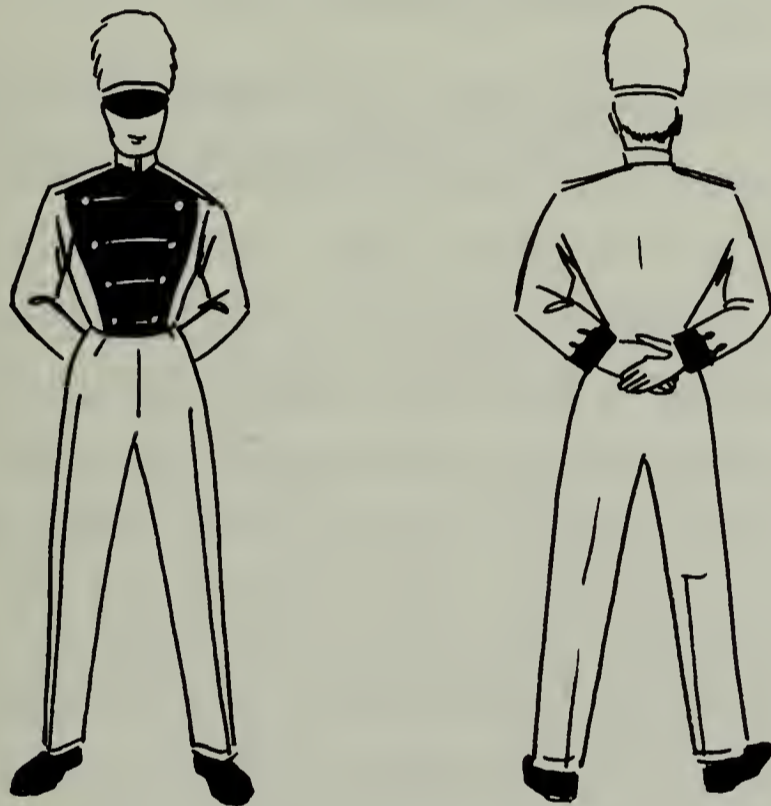
a. At the command FALL OUT, you may leave your position in ranks but must remain in the immediate vicinity. At the command FALL IN, resume your position in ranks and stand at attention. When on the march, you fall in AT EASE unless you were at attention when the command FALL OUT was given.

b. While at rest it is required that you keep one foot in place in ranks. At the command REST, except for keeping one foot in place, you may move around and talk.

c. At the command AT EASE, you are authorized to move around but must keep your right foot in place in ranks. Silence is always maintained while at ease.

d. PARADE REST is a movement that is executed in unison

by all soldiers in ranks. At the command of execution (REST) of 1. PARADE, 2. REST, move your left foot smartly 12 inches to the left of your right foot. As at attention, your knees are kept straight without stiffness, and the weight of your body rests equally on both feet. At the same time your foot is moved, clasp your hands behind your back, palms to the rear, the thumb and fingers of your right hand clasping your left thumb. As at attention, you are required to maintain both silence and immobility.



e. Being at any of the rests, except FALL OUT, you resume the position of attention at the command of execution (ATTENTION) of 1. SQUAD, 2. ATTENTION.

EYES RIGHT OR LEFT. — The commands are: 1. EYES, 2. RIGHT (LEFT), 3. READY, 4. FRONT.

- a. At the command RIGHT, turn your head and eyes to the right.
- b. At the command LEFT, turn your head and eyes to the left.
- c. At the command FRONT, turn your head and eyes to the front.

FACINGS. — All facings are executed from the halt and in the cadence of quick time. The commands are: 1. RIGHT (LEFT), 2. FACE; and 1. ABOUT, 2. FACE.

a. At the command FACE of 1. RIGHT, 2. FACE, slightly raise your left heel and your right toe; turn  $90^\circ$  to the right by pivoting on the right heel. This movement is assisted by pushing slightly with the ball of your left foot. Hold your left leg straight without stiffness. The second part of this movement consists in placing your left foot alongside your right and assuming the position of attention.

b. At the command FACE of 1. LEFT, 2. FACE, you execute the above movement in a corresponding manner to the left and on your left heel.

c. At the command FACE of 1. ABOUT, 2. FACE, place the toe of your right foot a half-foot length in rear and slightly to the left of your left heel. Do not move your left foot. Keep the weight of your body mainly on your left heel. Keep your right leg straight without stiffness. The second part of this movement consists in turning your body  $180^\circ$  to the right on your left heel and the ball of your right foot. Now place your right heel beside your left. If you do this movement properly you will find you have turned exactly  $180^\circ$  and your heels come together on the same line without the necessity of moving either foot forward or backward.

SALUTE WITH THE HAND. — a. The commands are: 1. HAND, 2. SALUTE. At the command SALUTE, raise your right hand smartly until the tip of your forefinger (index finger) touches the brim of your headdress, above and slightly to the right of your eye. If you are without cap or hat, the tip of your forefinger touches your forehead above and slightly to the right of your right eye. In either case you keep your thumbs and fingers extended and joined, palm to the left, and the hand and wrist straight. You also keep your upper arm horizontal and the forearm inclined at an angle of  $45^\circ$ . At the same time, you turn head and eyes toward the person you are saluting. The second part of

this movement consists in dropping your arm to your side and turning your head and eyes to the front.

b. You execute the right position of the hand salute when the person you are saluting is six paces from you or at his nearest point of approach if more than six paces. You hold that position until your salute has been returned or until the person saluted has passed you if he does not return the salute. You then execute the second movement of the hand salute.

### STEPS AND MARCHINGS

a. All steps and marching that are executed from the halt, except right step, begin with the left foot.

b. Whenever necessary your instructor will indicate the cadence to you by calling "One," "Two," "Three," "Four," as your left and right foot, respectively, touch the ground.

c. All steps and marchings are executed at attention except 1. ROUTE STEP, 2. MARCH and 1. AT EASE, 2. MARCH.

QUICK TIME. — Being at the halt the commands to move forward in quick time are: 1. FORWARD, 2. MARCH. At the command FORWARD, you shift the weight of your body to the right leg without making any noticeable movement. Do not start to move forward. At the command MARCH, step off smartly with your left foot and continue to march with 30-inch steps straight to the front, at the rate of 120 steps per minute. You do this without stiffness and without exaggerating any of the movements. Swing your arms easily and in their natural arcs, 6 inches to the front and 3 inches to the rear of your body.

DOUBLE TIME. — a. Being at the halt, or in march in quick time, to march in double time the commands are: 1. DOUBLE TIME, 2. MARCH.

(1) If you are at the halt and the command DOUBLE TIME is given, shift your weight to your right leg without noticeable movement just as you did at the command FORWARD. At the command MARCH, step out and take up an easy running step in

the cadence of double time (180 steps, 36 inches each, per minute). At the double time you raise your forearms to a horizontal position at your side, close your fingers, with knuckles out, and allow your arms to swing naturally. Remember to keep your lower arms (forearms) horizontal along your waistline.

(2) If you are already marching at quick time you continue the march at the command **DOUBLE TIME**. At the command **MARCH** you take one more step in the cadence of quick time and then step out at the double. You swing your arms the same as you did in (1) above.

b. Being at the double time, to resume the cadence of quick time the commands are: 1. **QUICK TIME**, 2. **MARCH**. At the command **MARCH** you take one step in double time and then commence marching in the cadence of quick time. Allow your arms to drop to your sides and then swing as they should in the cadence of quick time.

**TO HALT.** — a. The halt may be executed as either foot strikes the ground. To halt when marching in quick time, the commands are: 1. **SQUAD**, 2. **HALT**. At the command **HALT**, given as either foot strikes the ground, take one step in quick time and then place your rear foot alongside the leading foot and assume the position of attention.

b. To halt when marching at the double time, the commands are: 1. **SQUAD**, 2. **HALT**. At the command **HALT**, take one step in double time, then one step in quick time and then place your rear foot alongside the leading foot and assume the position of attention.

**TO MARK TIME.** — Mark time may be given either while you are marching or while you are at a halt. Mark time may be executed either at quick time or at double time. The commands are: 1. **MARK TIME**, 2. **MARCH**.

a. If you are marching when the command **MARCH** is given, you take one more step forward and then bring up your rear foot and plant it beside your leading foot with your heels on



the same line. You then continue the cadence by alternately raising and planting each foot. You raise your feet 2 inches in marking time. The command MARCH may be given as either foot is on the ground.

b. If you are at a halt when the command MARCH is given, you alternately raise and plant each foot beginning with your left just as you did in (a) above.

c. You execute the halt from mark time just as you did from quick time or from double time, except that a 2-inch vertical step is substituted for the 30-inch forward step.

HALF STEP. — a. The commands are: 1. HALF STEP, 2. MARCH. If you are marching, when the command MARCH is given, you take one more 30-inch step, then begin taking 15-inch steps. The cadence does not change. The half step is executed in quick time only.

b. If you are marching at the half step, the commands to take up the full step will be: 1. FORWARD, 2. MARCH.

c. If you are marking time, the same commands are given to take up the full step, that is: 1. FORWARD, 2. MARCH.

SIDE STEP. — a. The commands to take up the side step are: 1. RIGHT (LEFT) STEP, 2. MARCH. These commands are given only from the halt.

(1) 1. RIGHT STEP, 2. MARCH.—At the command MARCH, you move the right foot 12 inches to the right and plant it. You then move the left foot and place it beside the right, left knee straight. You now continue in the cadence of quick time by starting again with the right foot.

(2) 1. LEFT STEP, 2. MARCH.—Left step is executed in the corresponding manner, starting with the left foot instead of the right.

b. The side steps are used for short distances only. The side step is never executed in double time.

c. To halt from the side step the commands are: 1. SQUAD,

2. HALT. The command HALT is always given when the heels are together. At the command HALT you take one more 12-inch step to the flank and then bring your feet together and halt.

BACK STEP. — The commands to take up the back step are 1. BACKWARD, 2. MARCH. These commands are given only while at the halt.

a. At the command MARCH you take a 15-inch step straight to the rear.

b. The back step, like the side step, is used for short distances only and is never executed at double time.

TO FACE IN MARCHING. — The facings in marching are an important part of movements such as COLUMN RIGHT, CLOSE, TAKE INTERVAL, EXTEND, etc. Facings in marching may be executed either from the halt or while marching.

a. (1) Assume you are at a halt and are required to face to the right and commence marching in that direction. At the command of execution you turn to the right on the ball of your right foot and at the same time you step off with your left foot in the new direction. The length of this step will vary with the movement being executed. It may be a full step or a half step. It may be executed at either quick time or at double time.

(2) Assume you are at the halt and are required to face to the left and commence marching in that direction. At the command of execution you face to the left on the ball of the right foot and at the same time step off with your left foot in the new direction.

b. (1) Assume you are now marching and are required to face to the right and continue marching in the new direction. The command of execution will be given as your right foot strikes the ground. At that command you advance and plant your left foot. You then face to the right in marching and at the same time step off in the new direction with your right foot. Again the length of this step will depend on whether you are marching at the half step, quick time, or double time.

(2) Assume you are now marching and are required to face to the left and continue marching in the new direction. This time the command of execution will be given as your left foot strikes the ground. At the command you advance and plant your right foot. You then face to the left in marching and at the same time step off in the new direction with your left foot.

c. To face to the rear while marching the commands are: 1. TO THE REAR, 2. MARCH. This command will be given as your right foot strikes the ground. At the command of execution, advance and plant your left foot. You then turn to the right about on the balls of both feet and immediately step off in the new direction with your left foot.

TO MARCH BY THE FLANK. — Being in march, the commands are: 1. BY THE RIGHT (LEFT), 2. MARCH.

a. 1. BY THE RIGHT FLANK, 2. MARCH.—The command will be given as your right foot strikes the ground. At the command MARCH, advance and plant your left foot and face to the right in marching. You then step off in the new direction with the right foot.

b. 1. BY THE LEFT FLANK, 2. MARCH.—This command will be given as your left foot strikes the ground. At the command MARCH advance and plant your right foot, face to the left in marching, and move off in the new direction with your left foot.

TO CHANGE STEP. — The commands are: 1. CHANGE STEP, 2. MARCH. This command may be given as either foot strikes the ground. The command is used only while marching.

a. If the command of execution (MARCH) is given as your right foot strikes the ground, you advance and plant your left foot. You then place the toe of your right foot near the heel of your left foot and immediately step off with your left foot.

b. If the command of execution is given as your left foot strikes the ground, you change step on the right foot.

TO MARCH OTHER THAN AT ATTENTION. — The com-

mands are: 1. ROUTE STEP, 2. MARCH; or 1. AT EASE, 2. MARCH.

a. 1. ROUTE STEP, 2. MARCH.—At the command MARCH you are not required to march at attention, in cadence, or to maintain silence.

b. 1. AT EASE, 2. MARCH.—At the command of execution you are not required to march at attention or in cadence. You are, however, required to maintain silence.

### EIGHT TO THE FIVE

Eight-to-the-five refers to a bandsman taking eight steps from one five yard line to the next five yard line. This means of measuring one's pace of  $22\frac{1}{2}$  inches by regulating the bandsman's position to physical marks on the football field has created an entirely new concept of marching for the football field. By using this technique, it is quite possible to march a straight line, commonly referred to as a company front, down the field without guiding right or left. Greater precision may be obtained in this manner than by any former technique.

The block band may use this system by starting ranks 1, 3, 5, 7, etc., on the yard line and ranks 2, 4, 6, 8, etc., half way between the yard lines or at intervals of  $2\frac{1}{2}$  yards. The step-off with the left foot will take the band off the starting position and on the count of eight the entire band will have moved forward five yards. Note that the even ranks 2, 4, 6, 8, will hit the yard lines on the count of four and will return to the halfway position on count eight.

By simple application it is possible to determine the position of any bandsman at any given point in the music. For example, every five yards a bandsman moves eight counts or four measures of a normal march. A thirty-two measure march trio has sixty-four beats which will move a bandsman exactly forty yards. Each complete eight measure musical phrase will take a bandsman ten yards in two-four time. This enables the most precision that has ever been perfected on the football field.

When using this eight-to-the-five system, it is advised that the high step should be used. By lifting the knee, each bandsman adjusts the length of his leg and it becomes easier for all bandsmen, regardless of size, to judge the 22½ inch pace. The tall bandsman will not have a tendency to step outward for his energy will be directed to the upward knee action. The short bandsman can take the 22½ inch pace by allowing his body momentum to carry him forward from the high knee position.

It is interesting to note that the thirty inch step preceded the twenty-two and one half inch step on this yard line guiding system. The six-to-the-five system was a natural outgrowth of the military system of drill which uses the thirty inch step. I do not know who was the first to use this system. However, the national acceptance of the eight-to-the-five came about mainly through the efforts of Dr. Manley R. Whitcomb, former director of the Ohio State University Band, and at the present time Band Director at the Florida State University. Prior to 1947 the Ohio Band used an eighteen inch step. At this time Dr. Whitcomb discovered that by lengthening the step to twenty-two and one half inches a system of eight steps to every five yards could be used without destroying his band's basic high step marching technique. George Bird, former director of the famous Massillon Ohio High School Band, used the six-to-the-five system quite extensively prior to development of the eight-to-the-five system. It was he who convinced Doctor Whitcomb of the possibilities of a fixed marching system. While experimenting with different length marching steps Dr. Whitcomb recognized the possibilities of phrasing music to each five yard line interval. When eight steps are taken to each five yard interval, four measures of marching music can be played. Soon Ohio State was pioneering this new system that has changed many of our basic marching concepts. During this period the author was directing the Worthington Ohio High School Band and, to his knowledge, did the first company front using the new technique. The following year the author was appointed drill master of the University of Michigan Marching Band, which adopted the eight-to-the-five system, and he further explored its possibilities. The prestige of

the University of Michigan Band and its director Dr. William D. Revelli also had a profound influence on the national acceptance of this new technique.

It is obvious that the eight-to-the-five technique of drill is dependent on a football field marked with five yard lines. Naturally, a band playing street parades does not have the yard lines and must of necessity have other means of guiding. However, after a 22½ inch pace is well established, it is actually an easier pace to guide than a thirty inch pace. The eight-to-the-five system is justified in the amount of drill a band will do on the football field. The author hopes that marching contests will be organized so that it is possible to use this technique. In view of the high school band activity, there is no just reason why a contest field cannot be lined. This is as ridiculous as having cadence requirements in contests where any musician knows that the music dictates the proper tempo.

The eight-to-the-five system is an excellent example of how we can use our particular medium of expression in developing the marching band as an art form. We have every reason to believe that progress will develop only through the combined consideration of both music and marching.

## Chapter XIII

### CADENCE

Probably the most controversial subject concerning the marching band is cadence. Recent magazine articles and discussions throughout the nation show evidence that cadence is a problem of great interest to all band directors. Unfortunately, most of the discussions and published articles have appeared as personal opinions, either criticizing or praising a particular type of tempo. At no time has there been any constructive study of this problem. Rather, we have been besieged by "shoulds" and "should nots" unaccompanied by any legitimate reasoning.

Particularly irksome to many bandsmen is the narrow minded type of thinking which asks us to vote on a cadence, so that we can establish a standard marching tempo. Before the end of this chapter, it is hoped that your musicianship and good judgment will convince you that cadence is not controlled by whims but by the music played, the occasion when used, and the type of bodily movement employed. Therefore, we should study the subject of cadence from every angle so that when we put a band on the football field or in a parade, we will do so with both understanding and taste completely devoid of prejudice.

Historically, we can analyze the evolution of cadence by studying the purpose of marching. Herein, we find that military

factors have been prominent in determining the evolution of cadence, and not too surprising is the fact that the birth of bands had the same common beginning. Even today we feel the military influence on our bands. In fact, many band directors have accepted a cadence of 120 beats per minute and a 30" length of step set forth by the Army of the United States as the authority and justification for their band performances. Only seldom do we stop to consider that this 30" step and 120 cadence is designed for adult men carrying guns and not for children and bandsmen playing instruments. However, further study will in a way justify this system, since the bulk of our music has been written for this system. With this in mind, playing Sousa's, "King Cotton" at any other cadence but 120 may be musically butchering our marching bands.

On the other extreme, we have music, such as the University of Michigan's "Victors", "Minnesota Rouser", or Ohio State's "Across the Field", which sounds perfectly natural and thrilling at a cadence of 180. In fact, after you have played this music at any cadence over 160 beats per minute, it is completely devoid of musical taste when played slower. This is, of course, not true of all music nor of all marches, for music such as that of Sousa must not be misinterpreted. Musical taste is perhaps the most important factor concerning cadence. Therefore, there is no fixed cadence we can possibly use and still remain a musical organization.

The occasion when a band performs will further warrant consideration of the cadence to be employed. In long parades, slow tempos are usually employed with the endurance factor in mind. Quite often, it is necessary to set a tempo for other non-playing units in a parade. This may demand a variety of cadences. The Grand Processional type of performance, commonly used in graduation exercises, will undoubtedly call for an extremely slow tempo, perhaps 110 beats per minute or under. How foolish we would be to decide that a cadence of 136 beats per minute is what our bands should march and then find ourselves prancing through a cemetery on Decoration Day. On the other hand, how



silly this same 136 beats per minute might look on a football field where excitement and general tempo of life itself is fast. Certainly then, we must let our better judgment be our guide concerning cadence.

Cadence is closely allied to the movement of the body employed in marching, whether it be a goose step, shuffle step, high step, or walking step. Of these four steps mentioned, the walking step and goose step apply well with slower tempos, while the shuffle and high step are appropriate for fast cadences. The faster we go the smaller step we should employ, is one possible rule to determine your marching technique. Also, the size of the band members may have bearing on the cadence, for in the case where both five foot and six foot people are marching in the same organization, a small step is necessary for the control of alignment. This factor may lend itself to a fast cadence which might otherwise have been overlooked. Experience has taught that the high step is the greatest equalizer for height difference that any band can employ. A 22½ inch step or less, if employed with the raising of the knee, is natural for legs of any length. Perhaps this is because the long leg must lift higher than the short leg, resulting in the fact that they both hit the ground at the same time and distance.

Because of their marching appearance, much criticism has been directed at girls. This criticism should be directed at the band directors. Had these directors ever noticed, as they accompanied their wives or sweethearts on a walk down the street, that the lady takes a short step while the gentleman takes a long stride, perhaps their problem would be solved. A woman taking a 30" step is as unnatural as a man taking a 45" step. How could any young lady in a marching band look well if she is employing unnatural contortions and cadences in marching. Therefore, the bandsman, himself, should help you determine the proper cadence.

The skill of the performer is a prime consideration in determining cadence. All of us agree that the music must sound as well as possible. However, do not let the skill of the performer hold

back the real message and meaning of the music. An occasional bad note is far more desirable than music without emotion. Also, remember that the marching band can be a stimulating challenge to a player's technique.

The embouchure is not upset by tempo, but rather by the bodily motion connected with marching. If the instrument is carried in a rigid position as the cadence increases, the jolt of the body will increasingly push the mouthpiece up and down. However, if the student is taught to carry the instrument with a slight swinging motion, letting it ride in an arc, then and only then is it possible to play at a cadence of 176 or 180. Rather than saying that it is impossible to march and play at 180, why do not the people, condemning this tempo admit that the real fact is that they personally do not know how to march at extremely fast cadences. It is quite possible to march fast; several excellent college and high school bands have done it, and the audience has enthusiastically approved their performances. However, some bands, such as the great University of Illinois Band, have never used fast tempos and they have consistently maintained one of the finest marching groups in the country. This would then suggest that while fast cadences are popular, they may not be necessary. However, to condemn the University of Illinois for the cadences they employ or Ohio State University, or the University of Louisiana, is sheer nonsense. These bands and their directors know what they are doing, and the fact that they have different uses of cadence gives them personality and character in keeping with their tradition, showmanship and purpose.

Psychologically the bandsman is affected by cadence, both through the musical spirit generated and the affect it has on his morale. Does your choice of cadence consider your bandsman? Is he having fun? Are you, the director, having fun? If not, perhaps a change in cadence is necessary.

Among other facts, which may determine cadence for use on the football field is the stadium itself. In extremely large stadiums, such as those of the big ten Universities, exaggerated movements

may be necessary to reach the entire audience. This plays a definite part in the choice of step and cadence necessary for an effective performance.

Many bands, employing fast cadences, do so with the purpose in mind that they can do more formations and movements in their allotted time of performance. It is not uncommon for the University of Arizona Marching Band to play the majority of its music at a cadence of 160 in order to do at least two formations per minute. When cadences of this speed are employed by the Arizona Band, quite frequently special musical arrangements are necessary in order to make the music playable. Frequently 2/4 and 6/8 time signatures are re-written *alla breve*. It is very rare for this band to use only one cadence in a football show.

When asked what cadence you use, a very intelligent answer that can be given is "between 60 and 190". If this is your answer, we can be sure that the music, the occasion of performance, and the musicians of your band are influencing your thinking as it should be influenced.

It is certainly wonderful to live in a country where you, as a band director, can mold and shape a band as your own judgment directs; to live in a country where you can answer "nuts" to a fellow who tells you that you can or cannot march at a certain cadence. As Americans, we are free people and no one individual can tell us what to do. Only society can dictate policies, and if society applauds our band at the cadence we believe to be correct, then, most likely, we are right. Go to it, band directors! Use the cadences you believe to be right, and when an individual, who can't stand your competition, criticizes your work, give him this plain, simple answer—"nuts". But first, be sure that you are not the one who is "nuts", for it is evident that most bands using fast tempos are butchering the music.

## **Chapter XIV**

### **DANCE STEPS FOR MARCHING BANDS**

Shortly following World War II, many marching bands began to explore the possibilities of adding dance steps to their marching routines. It was soon discovered that the conventional dance steps presented a problem of embouchure control. This is due to the fact that most dance steps result in a bouncing motion of the body. Any jarring motion of the mouthpiece of a wind instrument seriously affects intonation and tone production. Many of our early attempts at dancing sacrificed sound for the sake of movement. This was unfortunate, for many band directors, who believe that music is more important than the marching, immediately dismissed the dancing possibilities from their marching routines. Certainly they were justified in their thinking, for nothing should be done to obstruct the best possible sound we can produce. Like other band directors, the author was not content to by-pass this new field of marching possibilities. It has been an interesting challenge to try to solve these problems, and experimentation has finally justified dancing the marching band. The justification is the result of developing dance steps that will not cause mouthpiece shock. The steps we have developed herein cause less embouchure movement than regular marching. This is because, in almost every movement one foot remains stationary, while the other foot

gives the allusion of dancing. When this occurs, it is actually easier to produce good tone and more accurate intonation while dancing than we do in the regular marching procedure. Naturally, many dance steps are not practical and should at once be ruled out of our marching routines. Once again, referring to marching as a new art form, we must learn to use correctly our medium of expression. By carefully studying the following routines the reader may acquaint himself with the possibilities of marching band dance steps. Please remember that this is an entirely new field, and we have only scratched the surface of dance step possibilities. Practically all of the steps the author has used with the University of Michigan and University of Arizona bands are of his own creation. Many of these are listed with the routines at the end of this chapter. Yet these steps represent only a few possibilities, and it remains for others to further our knowledge in this subject. One of the few publications the reader should acquaint himself with is called *MARCHING WITH MUSIC* by George "Red" Bird. Mr. Bird, who directed the Massillon Ohio High School Band to national fame, is one of the first pioneers in dancing for bands. His work with other bands, such as the Cleveland Browns Marching Majorettes and the University of Pennsylvania Band have been both an inspiration and guide to the nation's band directors. In Mr. Bird's book you will find not only dance steps, but a most practical teaching approach to all marching techniques. The author urges the study of this book, for it is a guide to one of the most effective marching systems in our country.

In teaching your band to dance, it is wise to adopt the following procedure; have the band memorize the music, as dancing itself will demand a maximum of concentration. Teach each element of the dance separately. Teach the dance routine without music (perhaps counting through the movements). Have the band sing the melody as they learn the routine. Only after the singing and dancing is mastered, should the playing be attempted. This teaching technique has been found to be the most practical, although it is in direct opposition to the music education theory of learning by the whole. Trying to teach playing and dancing together results

in mass confusion. However, it may help the band if the drillmaster (alone) demonstrates the dance, so that the end result may be foreseen by the bandsmen. It is not uncommon for a dance routine to absorb at least a full hour of rehearsal. After the routine is learned, it will take approximately 15 minutes a day to keep it ready for performance. This should be considered when planning your football shows and rehearsal schedules. Never sacrifice playing for dancing. As the teacher, you must constantly check yourself for the musical standards of your band.

# BAND FORMATION AND PRESENTATION SUGGESTIONS

## DANCE WITH ME HENRY

Prepared By

**JACK LEE**

Director of Bands University of Arizona

The marching routine for "Dance With Me Henry" consists of the following elements:

I Rock Forward and Back - (4 counts) or one measure of music.

Step forward with the left foot on count one. Rock forward on count two bringing the right toe to the left instep. Step back with the right foot on count three. Return the left foot to the starting position next to the right foot on count four.

II March - (4 counts) or one measure of music.

Regular marching lifting the knees high.

III Stand Fast - (4 counts) or one measure of music.

No movement.

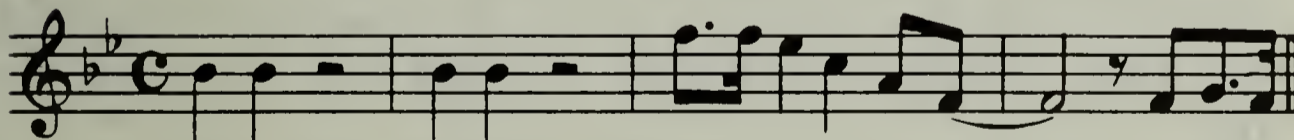
IV Side Step - (4 counts) or one measure of music.

On count one step to the left with the left foot. On count two close the right foot next to the left foot. Reverse the process on count three by stepping to the right with the right foot. On count four close the left foot to the starting position.

V Halt Kick Down - (4 counts) or one measure of music.

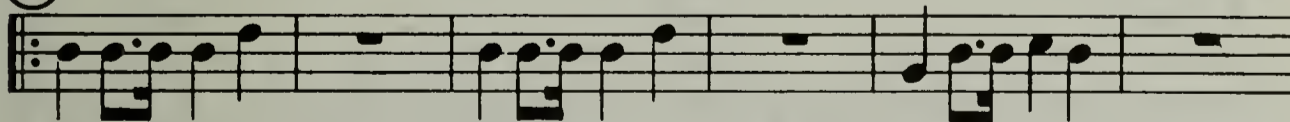
On count one halt on the left foot. Kick the right foot outward to the right on count two and bring it back down on count three. Do not move on count four.

### ROUTINE

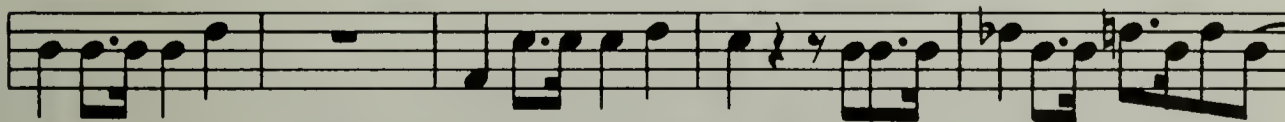


Stand fast on introduction. \_\_\_\_\_

(A)



I-Rock — II-March I-Rock — II-March I-Rock — II-March



I-Rock — II-March I-Rock — II-March — I-Rock

1 2 (B)

II-March — II-March — II-March — II-March — V-Halt Kick

II-March — V-Halt Kick — II-March — V-Halt Kick —

(C)

II-March — V-Halt Kick — I-Rock — II-March

I-Rock — II-March — I-Rock — II-March — I-Rock —

II-March — I-Rock — II-March — I-Rock — II-March

(D)

III-Stand — IV-Side — III-Stand — IV-Side — III-Stand — IV-Side .

III-Stand — IV-Side — III-Stand — IV-Stand — III-Stand —

(E)

I-Rock — II-March — I-Rock — II-March — I-Rock —

II-March — I-Rock — II-March — I-Rock — II-March —

I-Rock — II-March — I-Rock — V-Halt Kick



## PRESENTATION SUGGESTIONS

# TWEEDLEE DEE

BY JACK LEE

Director of Bands - University of Arizona

### DRILL ROUTINE

The following drill routine may be used with any size band with a few minor adjustments as to the number of ranks and files. If the band is trained to take eight steps to every five yards the movements may be quickly rehearsed.

### SPECIAL MOVEMENTS

1. Rock Forward and Back

This element is executed over 8 beats or 4 measures of music. On beat one advance the left foot one step and on the next beat close the right foot. On beat three move the right foot backward and on the fourth beat bring the left foot back to a close position. On beats five, six, seven, and eight repeat the movement.

2. Left to the Rear March

This movement follows straight marching units of eight beats. On the count of eight place the right foot forward in its normal marching position, at the same time pivoting on the ball of the right foot and turning left to the rear. Then step off in the opposite direction with the left foot forward on the first count of the next four measure unit.

3. Left Flank March

Execute this movement in a normal military fashion. Pivot left on the ball of the right foot as it strikes the ground on the count of eight. Then step off in the new direction with the left foot on the first count of the next four measure unit.

4. Right Flank March

Execute this movement by pivoting right on the right foot and stepping off in the new direction with the left foot on the first beat of the next four measure unit.

5. Forward March  
(Normal)

## ROUTINE MANEUVER

It is suggested that the average band of sixty players should form a block band of ten ranks and six files. Other formations may be used but minor adjustments would have to be made in the following routine.

Introduction Entire Band -- Rock Forward and Back (8 counts)

- Ⓐ 1. Entire Band -- Forward March (8 counts)
2. Files 1 and 2 -- Right Flank  
Files 3 and 4 -- Continue Marching (8 counts)  
Files 5 and 6 -- Left Flank
3. Entire Band ---- Left to the Rear (8 counts)
4. Files 1 and 2 -- Right Flank  
Files 3 and 4 -- Continue Marching (8 counts)  
Files 5 and 6 -- Left Flank

Repeat  
of Ⓐ  
on music

5. Ranks 9 and 10 - Left to the Rear  
Other ranks continue marching. (8 counts)
6. Ranks 7 and 8 -- Left to the Rear  
Other ranks continue marching. (8 counts)
7. Ranks 4,5, and 6 - Left to the Rear  
Other ranks continue marching. (8 counts)
8. Ranks 1,2, and 3 - Left to the Rear  
Other ranks continue marching. (8 counts)
- Ⓑ 9. Ranks 9 and 10 -- Left to the Rear  
Other ranks continue marching. (8 counts)
10. Ranks 7 and 8 --- Left to the Rear  
Other ranks continue marching. (8 counts)
11. Ranks 4,5, and 6- Left to the Rear  
Other ranks continue marching. (8 counts)
12. Ranks 1,2, and 3- Left to the Rear  
Other ranks continue marching. (8 counts)
13. Files 1,2,5, and 6 - Left to the Rear  
Files 3 and 4 continue marching. (8 counts)
14. Files 3 and 4 -- Left to the Rear  
Files 1,2,5 and 6 continue marching. (8 counts)
15. Files 1,2,5 and 6 - Left to the Rear  
Files 3 and 4 continue marching. (8 counts)
16. Files 3 and 4 -- Left to the Rear  
Files 1,2,5 and 6 continue marching. (8 counts)

For marching omit the repeat to Ⓑ on music.

Ending Entire band -- Rock Forward and Back (8 counts)

It will be noted that the band resumes its original marching position three times during this maneuver - - upon completion of No. 4, No. 12, and No. 16. If desired any one of these three units may be used as a separate routine.

# DRAGNET

## ROUTINE BY JACK LEE

1. Five Measure Introduction (Measures 1-5)  
Stand fast in block band formation and play intro. (Chart 1)
2. Two Measure Tom Tom (Measures 6-7)  
Mark time to drum beat.
3. Ten Measure Dragnet Theme (Measures 8-17)  
Band march to circle formation (Chart 2)
4. Four Measure Drum Break (Measures 18-21)  
Band taps left foot in rhythm in Dragnet circle formation.
5. Band Closes Circle by marching to center with following steps:
  1. Left foot forward (two beats)
  2. Left foot back (two beats)
  3. Left step forward (two beats)
  4. Right step forward (two beats)

Note: Each movement is done in two beats of the fast bounce tempo. Entire sequence covers two measures of music. Do sequence 8 times over 16 measure phrase.
6. Ten Measures Repeat of Theme (Measures 38-47)  
Side step to left on 1st beat  
Hold on 2nd beat  
Close right foot on 3rd beat  
Hold on 4th beat of measure  
(Side step sequence covers one measure)  
(Repeat for ten measures)
7. Eight Measures Closing Circle (Measure 48-55)  
Repeat step indicated in No. 5 and close the "Dragnet."
8. Fourteen Measures Swing (Measure 56-69)  
Each member faces audience away from the center of the circle and with horn held high sways from left to right in rhythm with the music.
9. Eight Measures (Measure 70-77)  
Close circle as in No. 5.
10. Seven Measure Ending (Measure 78-84)  
Band faces audience and plays seven measure ending of arrangement.  
  
Drum major and twirlers break through as the band plays the ending and throw the batons high in the air on the drum roll in the 2nd measure from end.

In general, the "Dragnet" routine brings the band into a large circle with the drum major and twirlers inside the circle. With a series of steps, the circle, (Dragnet), gradually closes on the drum major and the twirlers who are trying to escape. As the band plays the dramatic ending, the twirlers and drum major break through throwing their batons high into the air.

CHART NO. 1 "BLOCK BAND FORMATION"

NOTE: Maneuver band to this position before starting show.

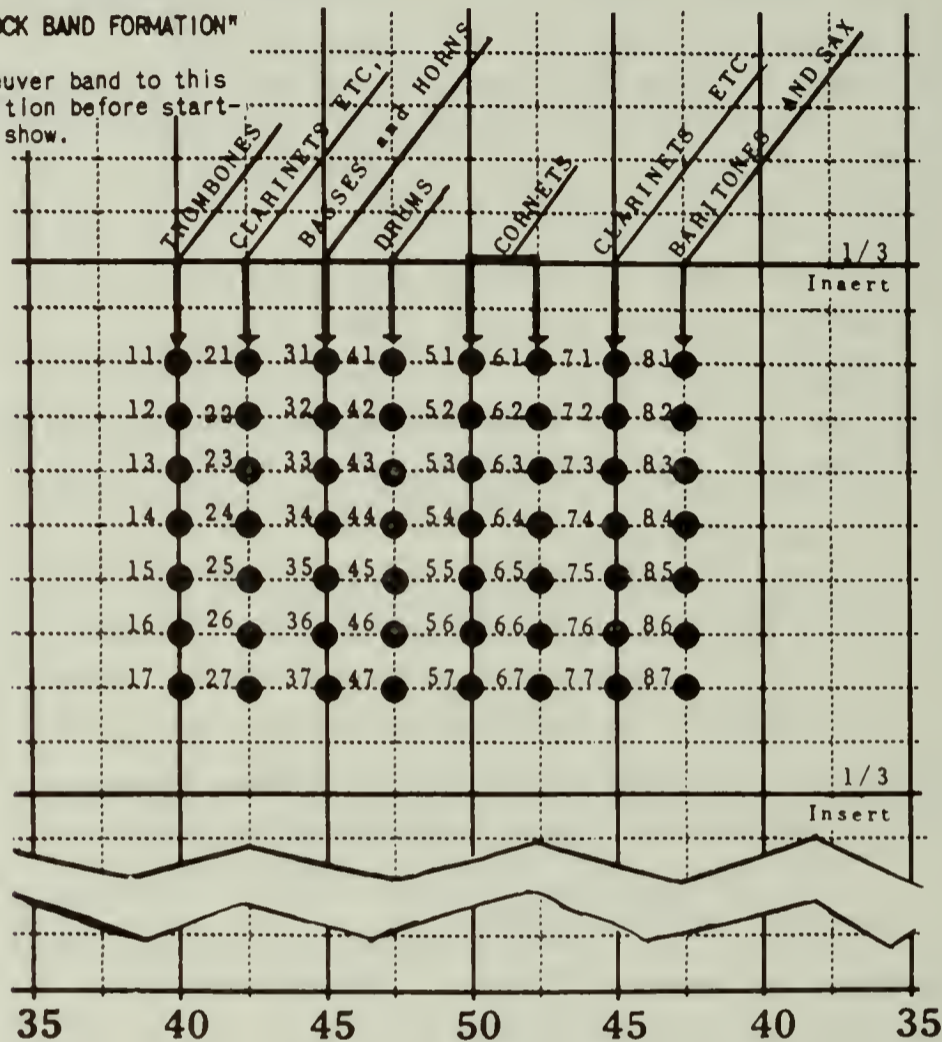
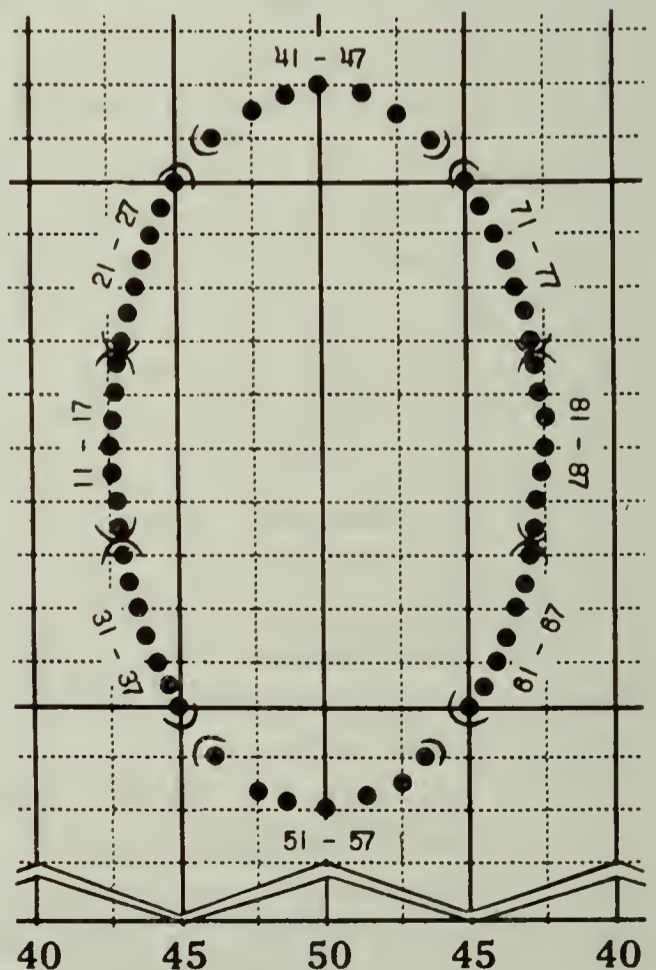


CHART 2 "CIRCLE FORMATION"

- Rank 11-17 Move to left side of circle.
- Rank 21-27 Move to upper left of circle.
- Rank 31-37 Move to lower left of circle.
- Rank 41-47 Move to top of circle.
- Rank 51-57 Move to bottom of circle.
- Rank 61-67 Move to lower right of circle.
- Rank 71-77 Move to upper right of circle.
- Rank 81-87 Move to right side of circle.

Drum major and twirlers form in center of circle. Use twirling routine to attempt to escape from the "Dragnet". this is continued during entire routine.



**PRESENTATION SUGGESTIONS**

**MELANCHOLY ME**

**BY JACK LEE**

**DIRECTOR**

**UNIVERSITY OF ARIZONA BANDS**

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**DRILL ROUTINE**

MARCHING FUNDAMENTALS USED IN THIS DRILL ROUTINE

- I Side Glide: This movement is executed over one measure (or four beats) of music. On the first beat move the left foot outward to the left side of the body. At the same time shift the weight of the body over the left foot. On beat three reverse the process moving the right foot outward to its original position and shifting the weight of the body over the right foot. On beat four close left foot by sliding it over to the right foot.
- II Step Touch: This movement is executed over one measure (or four beats) of music. On the first beat step forward with the left foot. On beat two touch the right toe to the ground placing it next to the left instep. On beat three reverse this process by stepping forward with the right foot and then touching the left foot toe on beat four.
- III Rock Step: This movement is executed over one measure (or four beats) of music. On the first beat step forward with the left foot. On beat two touch the right toe to the ground placing it next to the left foot instep. (This is the same movement as in the Step Touch fundamental). On beat three rock backwards by moving the right foot to the rear. On beat four touch the left toe next to the right instep.
- IV March Step: This movement is executed over one measure (or four beats) of music. Take four regular marching steps (L R L R) stepping off with the left foot.
- V Mark Time, Halt: This movement is executed to stop the routine in three beats. Use the regular mark time taking three steps. (L R L ).

## ROUTINE

The introduction may be played while marching or standing fast.

Ⓐ Measure	:	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
Fundamental:		I	II	I	II	I	II	I	II
		Side-Glide Step-Touch							

Measure	:	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>	<u>14</u>	<u>15</u>	<u>16</u>
Fundamental:		I	II	I	II	I	II	I	II

Ⓑ Measure	:	<u>17</u>	<u>18</u>	<u>19</u>	<u>20</u>	<u>21</u>	<u>22</u>	<u>23</u>	<u>24</u>
Fundamental:		III	IV	III	IV	III	IV	III	IV
		Rock-Step March-Step							

Measure	:	<u>25</u>	<u>26</u>	<u>27</u>	<u>28</u>	<u>29</u>	<u>30</u>	<u>31</u>	<u>32</u>
Fundamental:		I	II	I	II	I	II	I	II

Ⓒ Measure	:	<u>33</u>	<u>34</u>	<u>35</u>	<u>36</u>	<u>37</u>	<u>38</u>	<u>39</u>	<u>40</u>
Fundamental:		III	IV	III	IV	III	IV	III	IV

Measure	:	<u>41</u>	<u>42</u>	<u>43</u>	<u>44</u>	<u>45</u>	<u>46</u>	<u>47</u>	<u>48</u>
Fundamental:		I	II	I	II	I	II	I	V

Omit four bar ending for marching routine.

# SHAKE, RATTLE AND ROLL

## A HAL LEONARD ARRANGEMENT

### DRILL ROUTINE

The following drill routine may be used with any size band with a few minor adjustments as to the number of ranks and files. If the band is trained to take eight steps to every five yards the movements may be quickly rehearsed.

### SPECIAL MOVEMENTS

#### 1. Left to the Rear March

This movement follows straight marching units of eight beats. On the count of eight place the right foot forward in its normal marching position, at the same time pivoting on the ball of the right foot and turning left to the rear. Then step off in the opposite direction with the left foot forward on the first count of the next eight beat unit.

#### 2. Left Flank March

Execute this movement in a normal military fashion. Pivot left on the ball of the right foot as it strikes the ground on the count of eight. Then step off in the new direction with the left foot on the first count of the next eight beat unit.

#### 3. Right Flank March

Execute this movement by pivoting right on the right foot and stepping in the new direction with the left foot on the first beat of the next eight beat unit.

## ROUTINE

It is suggested that the average band of sixty players should form a block band of 10 ranks and 6 files. Other formations may be used but, of course, necessary minor adjustments must be made in the following routine.

## Introduction - Stand fast

- (A) 1. Entire Band--forward march (8 counts)  
 2. Files 1 and 2--Right flank  
 Files 3 and 4--Continue marching } (8 counts)  
 Files 5 and 6--Left flank
3. Entire Band--Left to the Rear (8 counts)
4. Files 1 and 2--Right flank  
 Files 3 and 4--Left to the Rear } (8 counts)  
 Files 5 and 6--Left flank
5. Rear half of Band--Left to the Rear } (8 counts)  
 Front half of Band--continue marching }
6. Entire Band--Left to the Rear (8 counts)
- (B) 1. Front half Left to the Rear } This restores band to original  
 Rear half continue marching } position. Regular marching (or  
 mark time) through 'B' as band  
 sings. Repeat to 'A' may be  
 omitted if desired.
- (C) 1. Ranks 8,9,10 Left to the rear } (8 counts)  
 Other ranks continue marching }
2. Ranks 5,6,7 Left to the rear } (8 counts)  
 Other ranks continue }
3. Ranks 1,2,3,4 Left to the Rear } (8 counts)  
 Other ranks continue }
4. Ranks 8,9,10 Left to the Rear } (8 counts)  
 Other ranks continue }
5. Ranks 5,6,7 Left to the Rear } (8 counts)  
 Others continue }
6. Ranks 1,2,3,4 Left to the rear } (8 counts)  
 Others continue }
- (D) Regular marching (counter-march if necessary)
- (E) 1. Files 1,2,5,6 Left to the Rear } (8 counts)  
 Files 3,4 continue }
2. Files 3,4 Left to the Rear } (8 counts)  
 Files 1,2,5,6 continue }
3. Files 1,2,5,6 Left to the Rear } (8 counts)  
 Files 3,4 continue }
4. Files 3,4 Left to the Rear } (8 counts)  
 Files 1,2,5,6 continue }
5. Regular Marching (16 counts)
- Repeat (E)

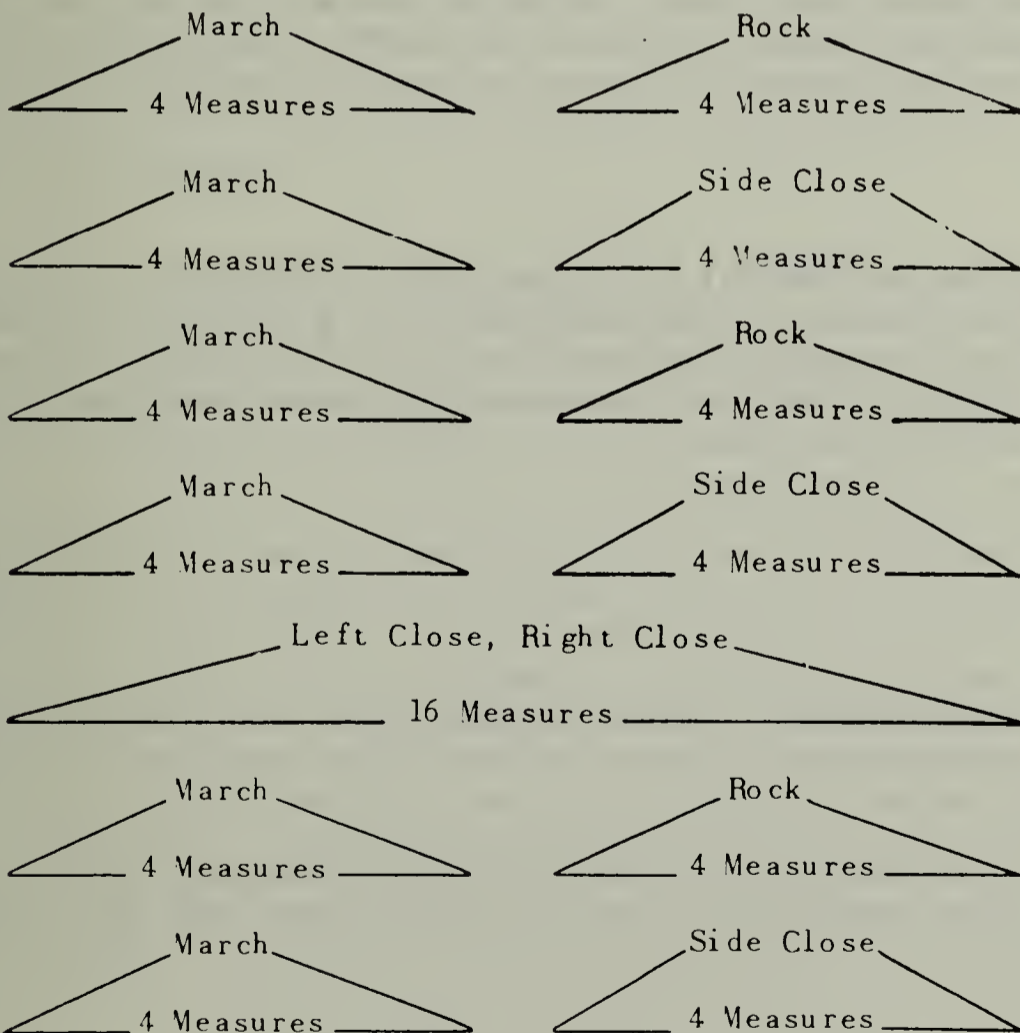


**BAND FORMATION AND PRESENTATION SUGGESTIONS**  
**THERE'LL BE NO TEARDROPS TONIGHT**  
**A HAL LEONARD ARRANGEMENT**

Prepared By  
**JACK LEE**

The following outline indicates by measures of music the movements required to execute one marching routine chorus of "There'll Be No Teardrops Tonight". The drill is done simultaneously by all bandsmen while in their regular block band position.

Play four bar introduction standing fast.



Play four bar ending standing fast.

The four basic marching routine elements; 1, MARCH, 2. ROCK, 3. SIDE CLOSE, and 4. LEFT CLOSE RIGHT CLOSE, ARE EXECUTED AS FOLLOWS.

1. MARCH Wherever "MARCH" is listed in the march routine outline, execute the movement by taking eight regular marching steps moving forward.

2. ROCK Wherever "ROCK" is listed in the march routine, execute the movement by advancing the left foot one step forward and on the next musical beat closing the right foot. On the third beat move the right foot backwards and on the fourth beat bring back the left foot to a closed position. Repeat this complete movement rocking forward and back over a fixed point.

3. SIDE CLOSE Wherever "SIDE CLOSE" is listed in the march routine, execute the movement by moving the left foot outward approximately 12 inches on the first beat. Close the right foot next to the left foot on the second beat. Open the position by moving the right back to its original place and on the fourth beat close the left foot. Repeat this complete movement rocking sideways over a fixed point.

4. LEFT CLOSE RIGHT CLOSE Wherever this movement is listed in the march routine, execute the maneuver by advancing forward, taking a step with the left foot and then closing the right foot. On the next beat the movement is altered by taking one forward step with the right foot and on the following beat close the left foot. The band moves forward for 16 measures or 32 beats, repeating this routine a total of 8 times.

**PRESENTATION SUGGESTIONS**

**SINCERELY**

**BY JACK LEE**

**DIRECTOR**

**UNIVERSITY OF ARIZONA BANDS**

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**DRILL ROUTINE**

MARCHING FUNDAMENTALS USED IN THIS DRILL ROUTINE

- I Side Glide: This movement is executed over one measure (or four beats) of music. On the first beat move the left foot outward to the left side of the body. At the same time shift the weight of the body over the left foot. On beat three reverse the process moving the right foot outward to its original position and shifting the weight of the body over the right foot. On beat four close left foot by sliding it over to the right foot.
- II Step Touch: This movement is executed over one measure (or four beats) of music. On the first beat step forward with the left foot. On beat two touch the right toe to the ground placing it next to the left instep. On beat three reverse this process by stepping forward with the right foot and then touching the left foot toe on beat four.
- III Rock Step: This movement is executed over one measure (or four beats) of music. On the first beat step forward with the left foot. On beat two touch the right toe to the ground placing it next to the left foot instep. (This is the same movement as in the Step Touch fundamental). On beat three rock backwards by moving the right foot to the rear. On beat four touch the left toe next to the right instep.
- IV March Step: This movement is executed over one measure (or four beats) of music. Take four regular marching steps (L R L R) stepping off with the left foot.
- V Mark Time, Halt: This movement is executed to stop the routine in three beats. Use the regular mark time taking three steps. (L R L ).

## ROUTINE

The introduction may be played while marching or standing fast.

Ⓐ	Measure	:	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
	Fundamental:		I	II	I	II	I	II	I	II
			Side-Glide Step-Touch							

	Measure	:	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>	<u>14</u>	<u>15</u>	<u>16</u>
	Fundamental:		I	II	I	II	I	II	I	II

Ⓑ	Measure	:	<u>17</u>	<u>18</u>	<u>19</u>	<u>20</u>	<u>21</u>	<u>22</u>	<u>23</u>	<u>24</u>
	Fundamental:		III	IV	III	IV	III	IV	V	Hold
			Rock-Step		March-Step					

Ⓒ	Measure	:	<u>25</u>	<u>26</u>	<u>27</u>	<u>28</u>	<u>29</u>	<u>30</u>	<u>31</u>	<u>32</u>
	Fundamental:		I	II	I	II	I	II	I	II

Ⓓ	Measure	:	<u>33</u>	<u>34</u>	<u>35</u>	<u>36</u>	<u>37</u>	<u>38</u>	<u>39</u>	<u>40</u>
	Fundamental:		III	IV	III	IV	III	IV	V	Hold

Ⓔ	Measure	:	<u>41</u>	<u>42</u>	<u>43</u>	<u>44</u>	<u>45</u>	<u>46</u>	<u>47</u>	<u>48</u>	Hold last
	Fundamental:		I	II	I	II	I	II	I	V	two bars

**PRESENTATION SUGGESTIONS**

**SOUTH**

**BY JACK LEE**

**DIRECTOR**

**UNIVERSITY OF ARIZONA BANDS**

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**DRILL ROUTINE**

MARCHING FUNDAMENTALS used in this ROUTINE.

I. Heel-Toe: This movement is executed over one measure (or four beats) of music. On the first beat advance the left foot placing the heel on the ground and pointing the toe upwards. On the second beat drop the toe so the foot is flat on the ground. On beats three and four do the same movement with the right foot.

II. Over-Out: This movement is executed over one measure (or four beats) of music. On the first beat cross the left foot over the right and touch the toe to the ground. Hold this position on beat two. Then extend the left foot outward to the left on beat three. Hold this position on beat four.

III. Turn-Stop: This movement is executed over one measure (or four beats) of music. On the first beat swing the body to the left pivoting on the right toe. (The right toe has been brought into position in the previous heel toe movement.) At the same time the left foot is brought along side the right foot in the position of attention. Stand fast for the remaining three beats.

IV. Mark Time: This movement is executed over one measure (or four beats) of music. Use the regular mark time movement taking four steps - left, right, left, right.

## ROUTINE

Introduction may be played while marching or standing fast.

Ⓐ	Measure	:	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	
	Fundamental:		I Heel	II Toe Over	I	II	I	II	I	II	

Ⓑ	Measure	:	<u>17</u>	<u>18</u>	<u>19</u>	<u>20</u>	<u>21</u>	<u>22</u>	<u>23</u>	<u>24</u>
	Fundamental:		I	III Turn	I	III	I	III	I	III
	Measure	:	<u>25</u>	<u>26</u>	<u>27</u>	<u>28</u>	<u>29</u>	<u>30</u>	<u>31</u>	<u>32</u>
	Fundamental:		I	IV Mark	I	IV	I	IV	I	IV
	Measure	:	<u>33</u>	<u>34</u>	<u>35</u>	<u>36</u>				
	Fundamental:		I	I	II	IV				

Ⓒ	Measure	:	<u>37</u>	<u>38</u>	<u>39</u>	<u>40</u>	<u>41</u>	<u>42</u>	<u>43</u>	<u>44</u>	
	Fundamental:		I	II	I	II	I	II	I	II	

Ⓓ	Measure	:	<u>53</u>	<u>54</u>	<u>55</u>	<u>56</u>	<u>57</u>	<u>58</u>	<u>59</u>	<u>60</u>
	Fundamental:		I	III	I	III	I	III	I	III

	Measure	:	<u>61</u>	<u>62</u>	<u>63</u>	<u>64</u>	<u>65</u>	<u>66</u>	<u>67</u>	<u>68</u>
	Fundamental:		I	IV	I	IV	I	IV	I	IV

Ⓔ	Measure	:	<u>69</u>	<u>70</u>	<u>71</u>	<u>72</u>	<u>73</u>	<u>74</u>	<u>75</u>	<u>76</u>	
	Fundamental:		I	II	I	II	I	II	I	II	

	Measure	:	<u>85</u>	<u>86</u>	<u>87</u>	<u>88</u>	Tag
	Fundamental:		I	I	II	IV	step and halt.

## **Chapter XV**

### **INSTRUMENTATION**

The concert band, although younger than the marching band, has been given serious study by conductors, composers and arrangers. This study has developed definite trends in concert band instrumentation from the standpoint of balance, of composition and of sound related to the concert hall. Therefore, in constructing the instrumentation of our present day bands, it is natural for us to follow the well developed pattern of the concert band, completely disregarding the marching band and its problems. Still another factor that must be taken into consideration is the dual roll that most of our bands play, as both concert and marching bands, utilizing the same personnel and instruments. Undoubtedly, this accounts for the fact that our marching music has been conceived and arranged in the form of concert music. An example of this is John Philip Sousa's famous march, "Stars and Stripes Forever". This is one of our greatest marches in the concert hall but is not too satisfactory for use on the football field.

In the study of our present day arrangements for marching bands, it is quite apparent that our composers and arrangers do not fully understand the problems of outdoor acoustics and technical playing while marching. Open air acoustics will place restrictions on the range of our instruments, quite unlike the concert

hall. Notes that sound loud and full indoors may be entirely lost on the football field. Technically, it is not possible to produce fast passages and positive intonation while marching. But this again seems to be of little concern to the arranger and composer.

All of the blame for technically bad instrumentation cannot be entirely placed on the arranger, as he has no control over the tempo the bandmaster chooses to use. The fact that most of the nation's marching bands are using cadences faster than 120 beats per minute does not mark Sousa's music as bad. It does, however, suggest that a different type of arrangement should be made to adapt itself to cadences that may vary from 110 to 180 beats per minute.

Since the marching band has never acquired a definite instrumentation, insofar as balance is concerned, we now find several universities experimenting in the field. This experimentation has segregated itself into the following categories: 1) Number of instruments and players. 2) Types of instruments. 3) Special arrangements.

The number of players in the marching band is of far greater importance than in the concert band. Outdoor acoustics and the distance from the band to the audience requires large groups for the most effective results. On the surface it would then appear that the larger the band, the better the performance. This is so, as long as the band plays at a slow tempo standing still. Very few bands over 130 in number have demonstrated control of maneuverability. Thus bands numbering 100 to 130 stand the best chance of doing an excellent job of both marching and playing. Extremely large bands have a natural tendency to spread out over a large area of ground, thus causing the players difficulty in synchronizing their beat from one end of the field to the other. Since sound travels at 1,090 feet per second, the 100 yard distance between goal lines of a football field gives an approximate .28 of a second delay of sound. This, along with human error and slow responding instruments in the center of the field will reduce part of this problem. Also, since light is faster than sound, players



on extreme ends of the field can watch the feet of the player in the center of the field to obtain the correct tempo, at the same time disregarding what they hear.

In order to keep the music always under control, a maneuvering band must not spread over too great an area. Because of this; the larger the band, the more it must close its drill routines and formations. Extremely large bands must then sacrifice maneuverability for control of sound. Cadences over 160 beats per minute are very dangerous with larger bands, not only because of technique, but also because of the sound lag.

Small bands, on the other hand, are always faced with the problem of making formations. The more numerous the players in a band, the easier this problem becomes. The chapter of this book devoted to "Charting" will suggest ways of utilizing personnel to overcome this problem.

If we are to choose an ideal instrumentation for a particular marching band the number of players necessary must be determined by the type of maneuvering, cadences, formations and musical sound desired to perform a particular type of show. However, is the concert band tone the medium we are working with? Perhaps our answer lies in the development of a particular type of arrangement and combination of instruments, which in itself will produce its own type of sound but which can stand parallel to the concert band, as the concert band now parallels the symphony orchestra. Our marching band's future depends on leaders with good musical taste and much foresight to pattern our marching band instrumentation. If we are to develop marching bands as a new art form, we must understand the characteristics of the medium with which we are working.

The types of instruments that the marching band can effectively use will also shape our instrumentation. Already, French horns are being replaced with alto horns, tubas with sousaphones and flutes with piccolos. In some instances, we find other odd types of instruments entering the picture, such as Eb soprano cornets to reinforce the solo Bb cornet part, alto trumpets replacing third

cornets because of a more effective range, Bb tenor horns replacing fourth alto horn parts, and quite recently, the clarinet is giving way to the saxophones. These developments, while achieving greater sonority and volume out of doors, are at the same time changing the sound of the band. Time alone will determine the outgrowth of the experimentation. It is important that we consider the instrumentation, not as a concert band, but as a marching band.

Special arrangements for the marching band we now know are necessary, for the instrumentation of this group is already changing and outdoor acoustics set limitations on their effective ranges. Thus, it appears that the form of the arrangement may desire alteration to become musically effective. The author has done considerable research in this field, and finds that nine voice arrangements are practical for bands of almost any size.

#### NINE VOICE ARRANGEMENT

- Part 1 Melody\_\_\_\_\_ I Cornet
- Part 2 Harmony\_\_\_\_\_ II Cornet
- Part 3 Harmony\_\_\_\_\_ Alto Sax (III Cor., Trom.)
- Part 4 Tenor Harmony\_\_\_\_\_ Unison Clarinets
- Part 5 Counter Melody\_\_\_\_\_ Baritone, Tn. Sax. (Trom.)
- Parts 6, 7, 8 Rhythm\_\_\_\_\_ I, II, III Horns (Trom.)
- Part 9 Bass

**NOTE:** Trombones are used to strengthen parts which may be weak because of lack of sufficient instrumentation.

# HAIL, HAIL, THE GANG'S ALL HERE

Note: An example of simplified scoring for the marching band.  
Trombone may be used on either the counter melody with Baritones or third harmony with Alto Sax.

Clarinets In Unison

2 Cornets  
Alto Sax (Trb.) (2 Cr.)  
Baritone  
Tn Sax, Trb.

1, 2, 3,  
Alto Horn

Bass

Unison Divisi

This system contains the first six measures of the piece. It features five staves: Clarinets In Unison (top), 2 Cornets (second), Alto Sax (Trb.) (2 Cr.) (third), Baritone/Tn Sax/Trb. (fourth), and Bass (fifth). The 1, 2, 3, Alto Horn part is written on a bass staff with a treble clef. The key signature has one flat (B-flat) and the time signature is 2/4. The first four measures are marked 'Unison' and the last two are marked 'Divisi'.

Unison

This system contains measures 7 through 12. It features four staves: Clarinets In Unison (top), 2 Cornets (second), Baritone/Tn Sax/Trb. (third), and Bass (fifth). The 1, 2, 3, Alto Horn part is written on a bass staff with a treble clef. The key signature has one flat (B-flat) and the time signature is 2/4. The entire system is marked 'Unison'.

1 2

Divisi

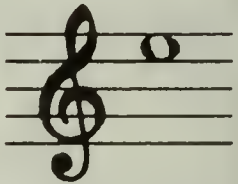
This system contains measures 13 through 18. It features four staves: Clarinets In Unison (top), 2 Cornets (second), Baritone/Tn Sax/Trb. (third), and Bass (fifth). The 1, 2, 3, Alto Horn part is written on a bass staff with a treble clef. The key signature has one flat (B-flat) and the time signature is 2/4. The first six measures are marked 'Divisi' and the last two are marked '1' and '2'.

This type of instrumentation is particularly useful for bands under 80 in number, and for a 40-piece band it is almost a necessity. However, in experimenting with larger bands, it is found that three and even four cornet and trombone parts add immensely to the color and musical sound of the band. It seems that a solid brass choir pleases the average ear more than a polyphonic type of arrangement where a few voices are intensified.

Reduction of parts is particularly useful with woodwind instruments because the out-of-doors acoustical problems will diminish their intensity far beyond that of the brass. Therefore, for ideal sound, the brass need not undergo extreme change from the now-standard practice of arranging, but the woodwinds must be treated with a new technique.

The most obvious change to be made recently in arranging is the elimination of complicated clarinet obligatos. This has been influenced by increased tempos rather than acoustics and shows that we are aware of the necessity of change.

One advantage of reduced arrangements is that they are more easily memorized, since any performer in the band can easily follow by ear the particular voice line he is playing. Memorization is becoming more important as our maneuvering becomes more involved. Thus we may some day find arrangements for the marching band designed to utilize the kinesthetic sense, musical patterns, common tone or strong voice line.

A very interesting outdoor acoustical experiment conducted by the author resulted in the following: One cornet was placed on a football field at about 30 yards from the audience. To this cornet was added a clarinet playing a unison E.  There

was no recognition of the clarinet part at all. Additional clarinets were added to this combination, one at a time, not making any apparent change, until eight clarinets were matched against the one cornet. We might then deduct that it takes approximately eight clarinets to equalize one cornet, but this is true only if


playing in unison. Further experiment was made having the clarinet play a different note, a third higher than the cornet. Unlike the unison sound, one clarinet could be faintly heard with the cornet and only three clarinets equalled the volume of the cornet.

This type of experimentation is invaluable to our understanding of outdoor acoustical problems, for from this example we find that our current practice of doubling cornet melody with clarinets is not utilizing the clarinet voice effectively. Putting the clarinets an octave higher than the cornets will make them be heard, but undesireably, as this forces them into their extremely high register which will squeak and usually sound out of tune when marching. We find that writing the clarinet part about a third higher than the cornets in the style of a barber shop tenor voice, utilizes the instrument to its fullest advantage. The clarinet is also effectively used in its low range in unison with trombones, baritones and saxophones. This use of melody produces so many overtones that a feeling of harmony is actually present. Changes of scoring in this manner will break the monotony of the usual tutti arrangement. Variety of sound is important to the marching band, but not much is known concerning effective scoring possibilities.

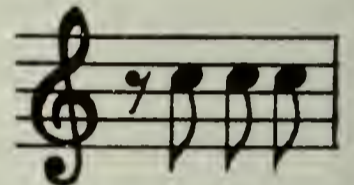
Other outdoor experiments on sound have shown that the alto horn usually has more penetrating power than that of any other wind instrument. This alone should answer the question of how to use this instrument in place of the French horn. Study of the French horn alone will show that it is a directional instrument, and that it reaches its maximum efficiency only when reflected from a wall. Unfortunately, we do not have mobile walls on our football fields. Few musicians realize the problems of the French horn. The occurrence of frequent open tones make tonal placement, while marching, very difficult. Many horn players, while marching, find that alto horns do less damage to the French horn embouchure than does the thin rimmed French horn mouthpiece. There are other problems of holding the instrument that must be considered. In fact, very few people realize that in the concert hall,

the French horn becomes louder to the audience as it is moved farther away from the audience. This is because the sound is actually reflecting from the back wall to which the horn has been moved.

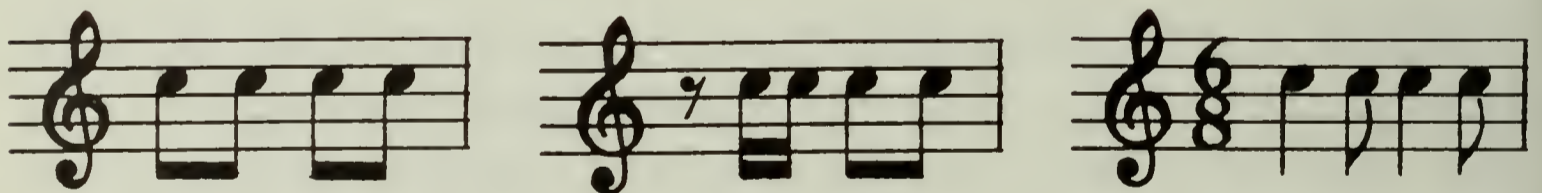
The author believes in the use of afterbeat horn parts and does not agree with those who are exponents of on the beat writing. To begin with, there must be some limitations placed in simplification of arrangements or musically the marching band will sound inconsequential. Afterbeats give a march motion and drive that make it both interesting and exciting. There is only one logical reason for doing away with rhythm parts and that is technical rhythm difficulty, due to extremely fast tempos. A pattern written

like this  is very hard to maintain with immature

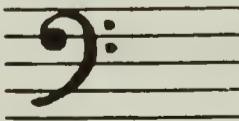
players, but if one note is added, such as this

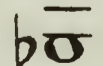


practically anyone will be able to perform the part. The addition of this note to the rhythmic figure will not affect the musical value of the composition, and will certainly maintain strict rhythm and musical motion value. Other alto horn patterns suitable for general marching band use are as follows:



So much for the alto horn. Now for its ever present rhythm friend, the bass horn. This instrument fools all arrangers, for its low

Bb  (first open tone of BBb bass), which sounds so well



in the concert hall, is almost inaudible when played outdoors with full band. Ordinarily, bass parts are written well rhythmically but almost inevitably they are too low. It is usually better if the Eb bass is written in unison with the BBb bass, rather than an

octave higher than the BBb. If the BBb bass is correctly written in its high register this will pose no problem for the Eb bass. Since the Eb bass responds better outdoors than the BBb, it can play lower on its respective range than the larger instrument. See the instrumental range table for effective ranges of both instruments. Since the bass part is quite important, it may be advisable to reinforce it with other instruments, such as the baritone saxophone, baritone horn, or trombone. The first high school band the author directed had nine trombones and but one tuba. In this particular case, it was beneficial to assign the bass part to three of the trombones.

If we conceive our arrangements from the standpoint of a) rhythm, b) melody, c) harmony and counter melody, we usually assign our instruments in one of two ways: First, the most common instrumentation is as follows:

1. Rhythm \_\_\_\_\_ Bass, alto horns, percussion
2. Melody \_\_\_\_\_ Cornet
3. Harmony \_\_\_\_\_ Cornet, clarinet, alto saxophone, trombone
4. Counter melody\_\_ Baritone, tenor saxophone, possible trombone.

The next most common voicing is as follows:

1. Rhythm \_\_\_\_\_ Bass, alto horns, percussion
2. Melody \_\_\_\_\_ Baritone, clarinet (low register), saxophones, trombones.
3. Harmony \_\_\_\_\_ No instruments paralleling melody
4. Counter melody\_\_ Cornets in chord harmony

Viewing the above outlines the arranger must remember that music is not a fixed medium, and as such must be arranged in keeping with the musical content. Since the size of bands and their instrumentation is not consistent, it is extremely difficult to set a formula for arranging. It would be foolish to attempt it any way, because it would demand ignoring the musical content of the composition.

Since the saxophones, trombones and baritones offer them-

selves to a variety of treatment, it would be wise for us to further explore their possibilities.

Due to the uncertain number of these instruments in our bands and varied sized bands, these instruments may be considered in two ways. First, in a large band, they may be employed as an individual voice in the ensemble. Second, in small bands, these instruments may be more valuably used as reinforcement instruments for weak harmony, countermelody, and rhythm parts. This is in the case of the first formula, when they are not playing melody as in formula two.

The alto sax is an excellent instrument for marching band use, since it is easily carried and responds well on the march. It is extremely valuable to the arranger, since its range lends itself to almost any harmonic voicing. A band with few cornets may assign the bulk of their cornets to first and second parts, thereby assigning the third part to the alto sax. Reinforcement for third cornet parts is probably the alto saxophone's most valuable function. If a band contains an abundance of cornets, the alto sax should then double the trombones.

The tenor sax is normally conceived as a counter melody instrument, and by all means should remain as such in the marching band. It is generally assigned the same part as the baritone horn.

The baritone and bass sax may be difficult to carry on the march, but if the band contains a weak bass section, they should by all means be employed on the bass part. A drum strap, slung over the right shoulder and under the left arm, will make an excellent carrying strap. The normal neck strap is very difficult to manage.

The trombone has great penetrating power, and because of this is often written in three part block harmony under the cornets. This may be effectively employed in large bands, but frequently a small band is forced to reduce the parts to one or two voice lines. As an example: if a band has but six cornets, not more than



two cornet parts should be employed. Thus the third cornet part would be much more valuably assigned to the trombone. Counter melody also lends itself to the trombone voice if it does not involve too much technique of slide movement. Strong melody, counter-melody, and rhythm will usually satisfy the listener. These elements must be given first consideration with extra harmonic voice lines being added as numbers permit. Needless to say, the trombone may also be assigned to bass parts or alto horn rhythms. Frequently, the trombone plays the melody an octave lower than the first cornets. The baritone is most generally employed as a countermelody voice along with the tenor sax. Its flexibility and tone, due to its bore, makes it an excellent double for the bass part, but is generally needed for countermelody. The melodic demands of the baritone cause its harmonic usage to be almost obsolete, even though it can be treated in the same manner as the trombone.

A very important factor for outdoor playing is loudness. Strength of sound must always be foremost in our thinking. Many people reason that a given number of players are capable of the same amount of volume, regardless of the division or assignment of the parts. Yet, experience has shown us that each voice, being fully audible, seems to give the band greater projection and sonority.

Quite often this occurs only at the elimination of fused, rich, harmonic tone. Can we, therefore, justify the elimination of three clarinet parts in favor a one part for strength? The answer lies in the skill with which the arranger conceives the voice line. Instrumentation is a challenging subject, and we have only begun to scratch the surface of arranging possibilities.

Physically there is a loudness curve that can be plotted for all instruments. This curve, if scientifically measured, will show at what point the human ear hears a volume at what might be called maximum efficiency. For instance, if cornets are added one at a time to a unison note, we hear a rapid increase in sound up to about five players. Then as instruments are added this hearing

curve drops quite noticeably. Generally, eight to ten cornets would reach this maximum efficiency point. It is a known fact that twenty cornets sounding a unison note do not sound much louder than ten cornets. By this same type of study, we find that it takes at least twenty clarinets to balance the sound of ten cornets when each voice is exposed harmonically. The character of all instruments is important, for in the case of the alto horn and the part it plays, two or three horns can penetrate a hundred piece band. Therefore, maximum efficiency is not always necessary, although often desirable. The important factor to remember is this: that in our desire to simplify arrangements for projection and loudness, we do not waste their effective value. If you have thirty cornets in your band, the use of one or two parts would be wasteful, for if a maximum efficiency is set at eight cornets to a part, then at least three parts should be used. Many large bands are destroying the musical value they are capable of performing, since they are considering their bands in the same class as a forty piece band.

We have mentioned these items as important to arranging:

- a. Size of the band.
- b. Numbers of each instrument.
- c. Effective range of instruments.
- d. Maximum efficiency of all instruments.
- e. Nature of the composition and cadence.

Just as important, as any of the above, is the technical ability and musical maturity of the bandsman, who will play the arrangement. He must also be considered even to the point of using tailor-made arrangements, if we wish to obtain the best results in the music of the marching band.

## **Chapter XVI**

### **THE PERCUSSION SECTION**

The marching band places a large amount of responsibility on its percussion section first, because there are many performance intervals when the percussion section is heard alone, and second, because this is the section by which the entire band sets and maintains its cadence. Careful attention must always be given to the percussion section in order to insure control of marching and quality of sound. Unlike the concert hall, marching places certain limitations and problems on the drummers, due to an obvious increased importance to the finished product and the handling of the instrument while marching.

The most crucial problem of marching percussion is that of playing the field drum. Keeping the instrument on the left leg is a real chore for the inexperienced field drummer. There are commercial products in the form of leg clamps, which will help keep the drum in a correct playing position. One of the better methods in keeping the field drum in a correct playing position is to tie it to the leg with a leather thong or shoe string. Of course, there are no substitutes for practice. Insist that the player train himself to play on the march. From the very first day the band drills, the percussion section should carry their instruments, although they may not play a sound.

## THE FIELD DRUM

The position of the field drum should be low enough for the player to strike the head with a downward full-arm blow. Many players measure the position of slinging the drum by the extended right arm. Other drummers sling the drum a hand's distance, or approximately five inches, below the belt. The sling goes over the right shoulder.

While marching, the drum should be carried on the leg in a smooth, graceful manner always moving it straight forward. The drum bearing left leg must not be bent too much while taking a step. Move the left leg as in the fashion of the "German Goose Step". The right leg may move independently of the left leg. If a high step is used, the left leg is not picked up but the right leg is lifted in the same style that other bandsmen employ.

Fast tempos and integral sticking places further limitations on the percussionist. Because of fundamentals such as roll offs, streetbeats, and band accompaniments, the drum parts must be designed to meet the capabilities of the players. Many bands employing fast tempos use very simple drum beats consisting almost entirely of flams on the beat with a few decorations on the end of musical cadences. This is advisable as it insures a basic beat.

Heavy drum sticks are needed for marching band work to obtain a maximum volume of sound. Rosewood sticks are commonly preferred over hickory sticks. Close grain hickory is fine for beginners. Colored ribbons may be taped to the hand end of the sticks for added color.

The top (batter) head of the drum should be thicker than the bottom. This means it must be tightened more than the bottom (snare) head, which is thin and transparent. Never use a transparent head for the top batter head. Tune the head both for sound and bounce of the stick. Try matching the tone and pitch of all field drums in the band.

## THE TENOR DRUM

The tenor drum is a much neglected member of the percussion family. It is most frequently employed in drum and bugle corps or Scotch bagpipe bands, but is only seldom found in the regular marching band.

Correctly used, the tenor drum bridges the gap or difference of sound between the bass drum and snare (field) drum. If the tenor is tuned to either an approximate third or fifth interval above the bass drum, the percussion will give an effect which approaches a harmonic chord. This phenomenon is particularly useful if the band is top heavy with cornets and clarinets. The tenor drum is one of the most simple methods of adding bottom to the band's sound.

In carrying the tenor drum the problem is much the same as that of the field drum. Because of its larger size it is rather difficult to control when marching at fast tempos. For this reason, the author has developed a carrying rack which holds the tenor drum in the same position that the bass drum is carried, but which holds it away from the body to allow ease in sticking.

Sticking may follow either the bass drum part or a simplified version of the snare drum part, with rudiments such as rolls and drags eliminated. When the bass part is employed, the tenor drummer may twirl his beaters with the same patterns the Scotch bass drummer uses.

The tenor drum has no snare on the bottom head. Therefore, both heads must be tuned to the same pitch.

## CYMBALS

The preferred type of cymbals to use on the march are those with leather hand straps primarily because they have better tone, and secondly, they lend themselves to twirls, which are important from the standpoint of showmanship. The leather straps are tied with the weaver's knot on the inside of the cymbal. The use of the cymbals with wooden handles is becoming passe. Hand pads, made of sheep skin, will protect the player's hand. Leather gloves

are also pertinent to a player's comfort.

For marching purposes, the medium to heavy cymbal is usually employed. These cymbals produce better ring, volume and carrying power. The best results can be had from cymbals that are about 14 to 16 inches in diameter. If the cymbals are too light, they might easily collapse when struck hard. Most bands use two cymbal players to achieve a better tone.

### **BASS DRUM**

Many bands are now using different bass drums for marching. Because the Scotch bass drum is easy to carry and because it provides showmanship through fancy sticking, it has gained considerable popularity with the marching band. Although the tone of the Scotch bass drum is not usually as good as that of the large, deep, concert bass drum, its quicker response justifies its use for marching. It is wise to compensate for this lack of sound quality by employing two Scotch bass drums. This will definitely add to the over-all tone.

When two bass drums are used, they must always be employed close together for tone and precision. In charting, it is best to keep the bass drums in the center of the block band or in the center of the formation.

The Scotch bass drum is very narrow between heads, usually eight or ten inches apart. This enables the player to strike both heads with either the right or the left beater. Scotch bass drums do not have prominent tuning keys which would interfere in cross-striking. These instruments are about twenty-eight to thirty inches in diameter.

The heads should be tight enough to bounce the beaters but not too tight to lose the bass quality. Tune both heads alike. An approximate G or F can be tuned to most bass drums. If the heads are either too tight or too loose, it will lack volume and carrying power. When more than one bass drum is used, try matching the tone and intonation.

The bass drum sticks or beaters should have hard felt balls. Colored ribbons may be fastened just below the balls for added flash when twirling. Leather hand straps should be fastened on the beater handle in order for twirling to be done without losing the sticks. To twirl, it is impossible to grip the stick. Adjust the leather strap so that the handle end of the beater is held loosely between the thumb and first finger. Since this is necessary to twirl the stick, it is important for the player to strike the drum by throwing the beater into the head rather than striking it with wrist pressure.

### **SCOTCH DRUMMING**

The use of twirls is left to the discretion of the percussionist. He may design these movement in many ways. Four popular rudiments of Scotch drumming are listed:

1. Twirl one stick over the head and beat with the other.
2. Twirl both sticks over the head; then beat with both sticks.
3. Play both sticks at the same time on the same head; then alter movement to the other side of the drum.
4. Cross over both sticks, left head with right stick and right head with left stick.

### **THE DRUM RANK**

Organization of the percussion section in locating the various instruments is essential for control of the entire band. The number of each instrument and the amount of men in each rank will vary with bands of different sizes. Generally, we can rule that better control of tempo and rhythm can be maintained by employing the bass drums in the center of the percussion rank. If one or more bass drums are used, always keep them together. The appearance of bass drums on the outer sides of the percussion rank does not justify the risk the band takes regarding control. This is especially true when the band leaves its block formation and deploys into picture formations. Try keeping the cymbals near the bass drum and placing the field drums together as a unit.

If considerable marching is done in the block band formation, better control may be obtained by placing the percussion in two ranks rather than in one long rank. For instance, the band that employs eight man ranks could place its percussion in the following manner.

		CYM.	BASS DRUM	BASS DRUM	CYM.		
		SN. DRUM	SN. DRUM	SN. DRUM	SN. DRUM		





# PERCUSSION POINTERS

## FOR THE MARCHING BAND

By

JAMES D. SALMON  
Instructor of Percussion  
University of Michigan

and

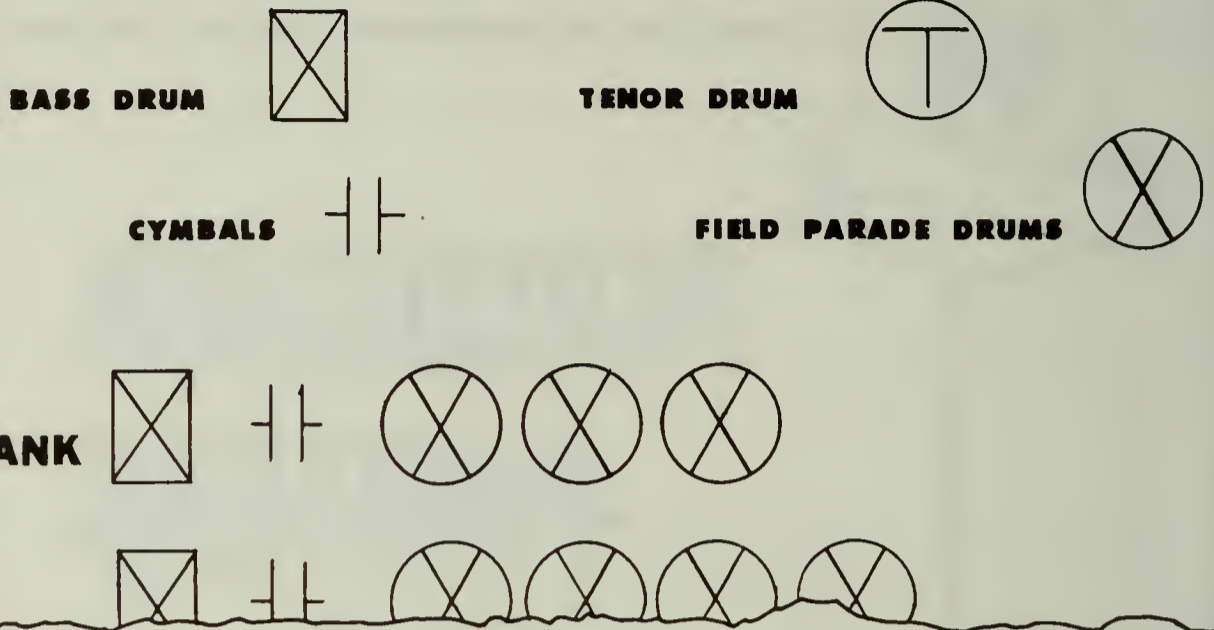
JACK LEE  
Director of Bands  
University of Arizona

Full Percussion \$1.75

HAL LEONARD MUSIC INC. 64 E.2ND WINONA, MINN.



## FORMATIONS OF DRUM RANKS



## STANDARD DRUM CADENCES

1.

2.

3.

## HONOR AND CEREMONIES

(Called RUFFLES and FLOURISHES)

### MILITARY HONORS SALUTE

1.

A military music salute to be followed immediately with the "Generals March" for army officers, or "Flag Officers March" for navy officers.

#### LEGEND

IV - 4 stars general or admiral.

## STANDARD ROLL OFFS

1. Standard "Roll Off"

2. Short "Roll Off"

3. Production Type "Roll Off"

Cymbal Solo

Let Cymbal Ring

A street beat of 8 - 16 - 32 - 64 measures long can be played between marches, thus eliminating roll offs. Use 6/8 beat before a 6/8 march and a 2/4, ♩ beat before a 2/4, ♩ march.

Twirl or spin Bass Drum sticks.  
 Flip Cymbals around the wrist.  
 Raise Field Drum sticks high on flams.

## FIELD ROUTINES

A. Field Drums

Tenor Drums

Cymbals

Bass Drums

Twirl Sticks

Flip Cym.

TO FLIP A CYMBAL: Let the Cymbal roll around the fist after crashing plates together. Cymbals must be on good solid leather straps and have knuckle pads to protect the hands. Do not put hands through straps, but hold straps through the fist with thumbs on top of strap to steady Cymbals.

## FIELD ROUTINES

WITH OPTIONAL BELL LYRA OR TRUMPET PARTS

A.

BELL LYRA:

CORNET 2nd and 3rd valve (optional)

FIELD DRUMS

TENOR

CYM.

B. DR. DRUMS

## RHYTHMS FOR SPECIAL SHOW EFFECTS

### 1. BALLADS (You Made Me Love You)

Field Drums  
Tenor Drums  
Cymbals  
Bass Drums

ETC.  
To  
END

Ritard

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

Tenor Drums: Musical notation with rhythmic patterns labeled 'R' and 'L'.

Cymbals: Musical notation with rhythmic patterns labeled 'X'.

Bass Drums: Musical notation with rhythmic patterns.

Annotations: 'Ritard' is written above the Field Drums and below the Bass Drums. 'ETC.', 'To', and 'END' are written between the Tenor Drums and Cymbals staves.

(Use single stroke rolls on tenor and bass drs.)

### 2. FAST SHOW

ETC.  
To

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

Tenor Drums: Musical notation with rhythmic patterns labeled 'R' and 'L'.

Cymbals: Musical notation with rhythmic patterns labeled 'X'.

Bass Drums: Musical notation with rhythmic patterns.

Annotations: 'ETC.' and 'To' are written between the Tenor Drums and Cymbals staves.

## DRUM HALT

### HALT

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

Tenor Drums: Musical notation with rhythmic patterns labeled 'R' and 'L'.

Cymbals: Musical notation with rhythmic patterns labeled 'X'.

Bass Drums: Musical notation with rhythmic patterns.

Annotations: 'f' (forte) is written below the Field Drums staff.

**NOTE** Ribbons of school colors can be taped to drum sticks for greater showmanship. Use 2 streamers 10 inches long and 1 inch wide fastened to each stick-on thick end of snare drum sticks and at the tips of all others.

## DRUM RUDIMENTS

### 1. LONG ROLL

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

### 2. FIVE-STROKE ROLL

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

Annotations: '11' is written above the staff.

Rhythmic patterns: LLRR, RLLR, R, RLLR, R

### 3. SEVEN-STROKE ROLL

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

Annotations: '11' is written above the staff.

Rhythmic patterns: LLRRLLR, L, RLRL, R

### 4. FLAM

Field Drums: Musical notation with treble clef, 2/4 time, and various rhythmic patterns including slurs and accents.

Annotations: '8' is written above the staff.

Rhythmic patterns: LR, RL, LR, RL

**Percussion Materials Particularly Useful to Marching Bands**

1. **American Drummer**, Edward B. Straight. Published by: Franks Drum Shop, Chicago, Illinois.
2. **Fifty Rudimental Street Beats**, Published by: Chas. Wilcoxon Drum Shop, Arcade, Cleveland, Ohio.
3. **Street Beats for all Occasions**, Schinstien and Hoey. Published by Southern Music.
4. **Marching Band Percussion Pointers**, James Salmon and Jack Lee. Published by Hal Leonard Music Inc., Winona, Minn.
5. **Scotch and Tenor Drum Book**, Wm. F. Ludwig. Published by Andrew Scott.

## **Chapter XVII**

### **UNIFORMS**

Your uniform plays a very important part in the marching band.

Whereas a performance in an auditorium prescribes a more conservatively styled uniform, the marching band needs color and sparkle on the football field or on parade.

Little factual information is available concerning the selection of a reliable band uniform manufacturer to entrust with your order. The courses in music education at our colleges and universities do not include information on this subject, and in view of the capital investment involved when buying a new set of uniforms, information on how to spend your uniform dollar to get the largest possible return, is of great interest to the band director.

Uniform manufacturers in this country, just like any other industry, have many mutual problems. Like every group of people with a common problem, they are joined together by the National Association of Uniform Manufacturers. Under the sponsorship of this organization, in co-operation with the Federal Trade Commission, trade practice rules have been approved and the spirit of fair dealing and reputable relations with the consumer is fostered at all times. About 85% of the production of all the

uniforms used in this country of all kinds are produced by firms who belong to this association. Thus, it can be seen that it has a wide and representative coverage in the field.

### **Selection Of A Uniform Manufacturer**

The word 'uniform' is a general classification. In the uniform industry, we find two general classifications; one the GENERAL PURPOSE MANUFACTURER, who makes any type of uniform for which there may be a demand.

Then we have another group that SPECIALIZES EXCLUSIVELY IN ONE PARTICULAR FIELD. They may make industrial uniforms, or police and fire uniforms, or cover any other special fields where uniforms are used. These are the two general manufacturing groups which we find in the uniform industry.

It is also important to differentiate between FIRMS WHO MANUFACTURE UNIFORMS and FIRMS WHO ONLY SELL UNIFORMS, which in turn are made for them by other uniform manufacturers.

There are TWO DIFFERENT TYPES OF DISTRIBUTION:

One is a DIRECT-TO-THE-CUSTOMER sale between the manufacturer and the user of the product.

The other one is a wholesale distribution setup where the uniform manufacturer may sell TO A RETAIL STORE FOR RESALE TO THE ULTIMATE CONSUMER.

These are the two general methods of distribution used in the uniform industry.

The first question in a buyer and seller relationship is—**what does the customer expect from a uniform manufacturer?**

We feel that the uniform buyer or consumer expects:

1. Assistance in Style Selection.
2. Assistance in Material Selection.
3. Assistance in Color Distribution.

The customer also expects honest service and assistance in the handling of the many details of a uniform purchase.

The experience record of the uniform salesman or the house should be passed on to the consuming public. In short, intelligent guidance should be given. The National Association of Uniform Manufacturers has prepared a listing of qualified manufacturers who have accepted the Code of Ethics of the uniform industry. Write these firms for information.

The Craddock Co.  
DeMoulin Bros. & Co.  
Sol Frank Co.  
The Fechheimer Bros. Co.  
Fruhauf Southwest Uniform Co.  
McDowell Bros.  
"Uniforms by Ostwald" Inc.  
Marcus Ruben, Inc.  
Slavin Uniform Co.  
Stanbury & Co.

### How To Select Band Uniforms

When ordering uniforms or writing for price information, your problem will be simplified if you keep in mind the following outline:

1. Select uniform style.
2. List by group (Band, Band Director, Majorette, etc.) the style numbers of the articles, taking the style numbers from the manufacturers catalog.
3. List quantity of each item desired.
4. Select a fabric quality.
5. Specify:
  - A. Basic color.
  - B. Trim color for each part of the uniform (coats, caps, trousers, etc.)



6. Describe, in as much detail as you can, the accessory items, such as metal emblems, feather plumes, belts, etc., giving color information and sizes desired, stating metal finish (gilt or nickel) wanted.

### Style

When making a style selection, you would do well to consider the primary purpose of the band. In other words, you must determine if the band is to be used mostly for concerts, marching, football, festivals, contests, or for all around purposes.

Many schools determine their band uniform style selection simply by checking what the neighboring schools may be wearing. We believe that you should express your individuality and pick a style which is not found in your community or in your immediate geographical area.

Most of the uniform houses have a number of standard uniform designs in their catalog which have proven to be popular. They make their catalog available to the prospective uniform buyer and you can make your selection from the styles shown.

Small, minor deviations in the design could be carried out in most instances without any extra cost to the consumer. Additional uniform accessories, such as; citation cords, spats, belts, shoulder knots or emblems, may be added to further improve the appearance of your uniform. Remember, a distinctive uniform may well be the 'hall-mark' of your band.

### Mothproofing

Band uniforms spend a great deal of their lifetime in closets. Mothproofing gives you added protection.

It is important to specify that the mothproofing process used should not contain an arsenic base. Arsenic particles may be dissolved by perspiration and create a skin rash. Beware of any mothproofing compound containing an arsenic base.

Bear in mind that the guarantee or warranties expressed by the manufacturer of the mothproofing compounds are NOT those

of the uniform manufacturer. The uniform manufacturer has no control whatever over the chemicals used in the mothproofing compound.

### **Waterproofing**

Waterproofing processes are short-lived. Most waterproofing chemicals dissolve in the dry cleaning process. Therefore, a garment which has been cleaned a few times will no longer be water resistant or waterproof. The chemical used in the sealing up of the cloth openings dissolves in the dry cleaning fluid and it is necessary to re-waterproof the uniform. It is doubtful that waterproofing of the fabric will be of any value to a band uniform user.

### **Cleaning Methods**

Most all fabrics used in the manufacture of band uniforms should be dry cleaned. Under no circumstances should wool fabrics be washed. If you have any doubts concerning the cleaning methods, contact the manufacturer of your uniforms and he will be very happy to advise you regarding cleaning methods and offer suggestions which have proven themselves over a period of time.

NO guarantee can be extended by any manufacturer unless the garment is cleaned by a method which is approved by him. Therefore, protect yourself and ask the manufacturer for cleaning instructions so as to get the best results without any harm to your uniforms.

### **Color Fastness**

Fabrics used in the manufacture of band uniforms offered today by responsible mills, are mostly piece dyed fabrics. There are, however, a number of possibilities where dyes may dissolve or where dyes cannot be had with a colorfast guarantee. In cotton fabrics, all members of the red family are dyed in naphthol dyes. These dyes are commercially fast, but they may bleed. Bleeding means that they may run into adjoining colors and discolor them.

In the red family are scarlet red, cardinal red, and maroon. When specifying a cotton fabric, be sure to ask that all colors, with the exception of scarlet red, cardinal red and maroon are vat dyed. This is your insurance and protection that you will have no dye problem or running of colors.

In wool fabrics, you have no problem as far as color fastness is concerned. Occasionally, the dye stuff may not have penetrated the fabric to the full extent or some surplus dye may not have been washed out in the last washing operation following the dying of the cloth. Occasionally, but rarely, this dye may be dissolved by rain, water, perspiration or steam and penetrate into adjoining light color trim such as braids, soutache, etc. In most every case, this dye penetration can be removed in the first dry-cleaning. Uniform manufacturers can not be held responsible for such surplus dye remaining in a fabric.

### **Freak Styles**

Many times, the band director is interested in creating his own uniform style. Generally, styling is a job which should be left to the uniform stylists and designers. They have had many years of experience and they know what the people will accept. The larger firms have highly paid specialists capable of developing an appropriate style for you. Freak styles may have a spontaneous and immediate public reaction, but by the same token, the public (and the band) tire very quickly of such styles. The novelty wears off.

### **How To Write Style Specifications**

Most every uniform manufacturer would gladly provide a set of specifications, describing the uniform which you have selected. If you want to ask uniform manufacturers to bid on your style selection, give a minute, detailed description of your style and color distribution. You may for instance, take the catalog of a uniform house, quote the name of the house issuing the catalog, give the style number and then proceed in giving any style changes which you wish the manufacturers to incorporate in their

bids. Be sure to give also the respective color combinations.

## UNIFORM FABRICS

### Cottons and Twills

In the low price uniform field, cotton fabrics have been used for many years although of late there has been a decided trend away from cottons, leaning towards the 100% all-wool fabrics. Cottons, today, are used primarily for Junior High or Grade School uniforms. From a durability standpoint, cotton materials are satisfactory. Cottons are usually selected where funds are limited. The disadvantage of cotton fabrics is that they do not hold the "press", wrinkling easily.

### **Worsted—100% Virgin Wool Fabrics, Whipcord, Serge And Gabardine**

The terms whipcord, serge, and gabardine, denote fabric construction or weave only and do not refer to fiber content. Always specify "**100% wool worsted fiber contents**" in this group.

In the so-called "hard fabric" group, we have whipcords, serges and gabardines made of twisted, worsted yarns. 14 oz. whipcord material has been used extensively in the manufacture of band uniforms. Although the same yarn is used in the manufacture of all three fabrics listed above, the wool whipcord has been the most popular. Gabardines also are widely used. Whipcord, however, does not show shine as quickly as gabardine or serge. When a fabric with long wearing quality is wanted, whipcord should be given definite consideration.

### **Synthetic Or Blended Fabrics**

The artificial fiber industry has made great progress during the past decade and has created a number of wholly synthetic and blended fabrics where part of the fibers used are wool, rayon, nylon or, in some cases where fibers of different origins are blended or mixed. Blended fiber fabrics can be used for band uniform purposes with satisfactory results. The highly publicized new synthetic fibers Dacron, Orlon and others in this group are at this

time not available in band uniform fabrics since the high colors used by the band uniforms can not as yet be reproduced in COLORFAST qualities.

### **How To Write Fabric Specifications**

Fabrics used in the manufacture of uniforms are not made by the respective uniform manufacturer. There are relatively few mills in the United States specializing in the manufacture of fabrics for band uniform use. There is very little quality difference between the offerings of the various mills catering to this field.

Beware of general statements made that a fabric has certain special qualities. A layman is not qualified to judge fabrics. Some fabrics may feel heavier. The reason they are heavier may be that the fabric may have been treated either with a mothproofing or waterproofing compound or with both. Any chemical process to which a cloth is subjected will increase the weight of the cloth. The statement that cloth weighs 16 oz. after mothproofing is not considered to be a true statement because 1½ to 2 oz. of this weight has been added to this cloth in the waterproofing or mothproofing treatment of the fabric.

Many times a customer may decide on a certain piece of cloth because "it feels better". Be sure that you do not get a sample which has been treated with a moth or water repellent feature for the heaviness or added weight of the cloth is in the chemical and not in the weight of the wool used in the cloth. Ask the manufacturer to submit to you a true mill sample which has not been subjected to any chemical waterproofing or mothproofing process.

To keep bidding on a fair and competitive basis, you may specify the mill product by mill number and name and confine bidding on your order to this specified fabric. Responsible uniform manufacturers will give fabric source information in order to help you to come to a decision, using the cloth which has given many years of satisfactory service to other school bands.

## Color Selection

In most instances the colors of the school are used. If you want to have a conservative uniform, use the darker of your school colors for the basic color and use the lighter of the school colors for the trim.

In contrast, we have a two-color or "two tone" uniform where one part of the uniform (coat and caps) are made in one of the school colors and the remainder of the uniform (the trousers or skirts) are made in the second color.

Whenever we are faced with color combinations which do not lend themselves too well to creating a harmonious or practical color combination, it is suggested that a neutral color be selected. Neutral colors are black, navy blue, grey and tan. In neutral colored uniforms, the accepted neutral color could be used for the cap, coat and trousers and the trim could be carried out in the school color combination. So, if your school colors are purple and gold, you could use a base color of grey for the uniform and trim the collar, shoulder straps, sleeve cuffs and trouser sideseams with purple and gold.

Neutral colors are recommended in such instances where you may have:

1. A color combination which is so delicate that the maintenance cost of your uniform equipment will be considerably stepped up, or
2. Where clashing colors like purple and gold, red and green, do not lend themselves too well to the designing of a harmonious color combination.

## Maintenance Cost

In the selection of colors of your uniform, consider the possible maintenance cost, and cost of keeping the uniform clean and in good, presentable condition. Light colors, of course, will increase your maintenance cost. Darker colors will reduce your maintenance cost. Keep this in mind in case you may have con-

sidered the use of cream, gold or any one of the light colors as the basic color of your uniform. As a rule, the prominence of lighter and brighter colors will improve the impression value of your uniform, but, at the same time, it will increase your maintenance cost. The same applies to the many accessory items such as shoulder knots, citation and breast cords, belts, elaborate sleeve and front trims. They will enhance a uniform, but they also will present a definite maintenance problem. Give considerable thought to the possible maintenance cost because this is a constant and mounting expense.

### **Color Or Shade Variations**

Fabrics are dyed in "dye lots". Usually four to eight pieces go into a dye lot and regardless of whether the same dye formula is being used there are certain variations in the shading of the material dyed at different times. Dye lots cannot be fully controlled and so far science has not been able to produce two identical dye lots made at different dates although the dye formula, the weight of the various dye stuffs used, the water and all other conditions are practically the same. The end results may still show a slight variation in the shading of the respective color.

### **Maintenance — Storage**

If it is worth having uniforms, it is worth caring for them. Therefore, appoint a quartermaster. The management of a set of uniforms should be entrusted to some of your senior band students who are qualified for this particular job. They should keep record books and if they issue a uniform, they should make out a charge against the respective student receiving this uniform. A credit should be issued when the student returns his uniform to the quartermaster. Unless you control the use and whereabouts of your uniforms, you will materially curtail the life expectancy of your uniforms, and you are apt to lose parts of your equipment.

### **Store Uniforms At School**

It is important that band uniforms should not go out to the individual homes of the band members. In every school, there

is a small room which could be used to great advantage as a uniform storage room. Be sure that this particular room is not overheated and if possible, see that this room has at least one window so that occasionally you can air your uniforms. Frequent airing, together with frequent cleaning will reduce the possibility of moth damage.

*The information on band uniforms in this chapter was prepared by Ernest Ostwald, president of "Uniforms by Ostwald". He is a member of the Board of Directors of the National Association of Uniform Manufacturers and a member of the Executive Board of the Music Industry Council.*

*The author wishes to thank Mr. Ostwald for this excellent contribution.*



## Chapter XVIII

### THE DRUM MAJOR

A drum major's importance can never be underestimated. Even with the modern trend of timing the maneuver of a band to phrases of music and location points on the field, he still is the most important member of the band. To the public, he is the leader of the band and all eyes scrutinize his performance. As far as modern pageantry is concerned, the drum major's signals are of very little importance and anyone might be charged with blowing the whistle to start and stop the band. Quite often this job is now assigned to the bass drummer, assuming he is cadence conscious. Thus, with our present planning and drill techniques, the drum major could be entirely dispensed with and the show would still go on. Yet, as far as the public is concerned, his signals are quite important. Thus, we must not lose sight of the drum major's showmanship possibilities. Many a good drum major has carried a poor band or a weak routine through his ability to draw the audience's attention directly to himself and away from the band. A fine drum major knows when, as well as how, to attract attention. He realizes the band is the important factor and that he is only one small, although important, part of the total exhibition. Because of this, he does not draw attention to himself while the band is doing an important movement or playing a serious piece

of music. He does, however, utilize dead spots in the show, such as, formation changes, to "show his stuff."

Unlike his performance for a football show, on parade a drum major's position assumes an entirely different importance. Here he is actually the leader and his signals and timing affect the entire band's appearance and sound. Here he must be alert in his thinking, always foreseeing the problems that will confront the band along its parade route. The latter part of this chapter is devoted to a careful study of signals and timing that will aid the drum major and band while on parade.

On the drill field and in rehearsal, the drum major must assume other authorities, being generally helpful to the band director regarding elements of drill (such as alignment) and discipline. Because of the authority invested in the drum major, the director must back the drum major's decisions and commands as if they were his own. Careful selection of a young man capable of doing all the drum major's duties is essentially governed by the person's character, personality and diplomacy, rather than appearance and twirling ability. As a field general, a drum major's real value is determined.

There are several methods of selecting a drum major. Most common are by election of band members, appointment by the director, try-outs, and seniority. The method of selection may possibly be governed by local customs and situations. Elections have the advantage of finding a popular favorite, but frequently the voters do not understand the over-all make-up of a good drum major. Appointment by the director is probably the safest way of assuring the director that he has a person of ability and personality, who will lend his complete co-operation. The disadvantage of this is that it does not stimulate competition for the position. A try-out is perhaps the best method of selection, since it demands keen competition and can be regulated in such a way as to give the director and the band an important part in the decision. Seniority, itself, should not warrant consideration. How-

ever, the older the bandsman, the greater chance he has of developing skill and leadership ability. Traits to look for in the choice of a drum major are:

1. Personality.
2. Character.
3. Appearance & Military Bearing.
4. Leadership.
6. Strutting ability.
7. Rhythm.
8. Timing.
9. Ability to make quick and intelligent decisions.
10. Showmanship.

A drum major must be able to assume complete command of his band. He must, at all times, have the complete confidence of all bandsmen. This he achieves by knowing his job well and exemplifying himself to his band. Since a band will react in accordance with the manner a command is given, he should practice diligently in giving commands, both voice and baton, with whistle. A snappy command will receive a like reaction. A careless drum major breeds imperfection within the ranks. His appearance and performance should lead the band in developing spirit and pride in the organization. The importance of command is often overlooked. Therefore, a careful study of the following material is extremely important.

### **Marching Band Signals**

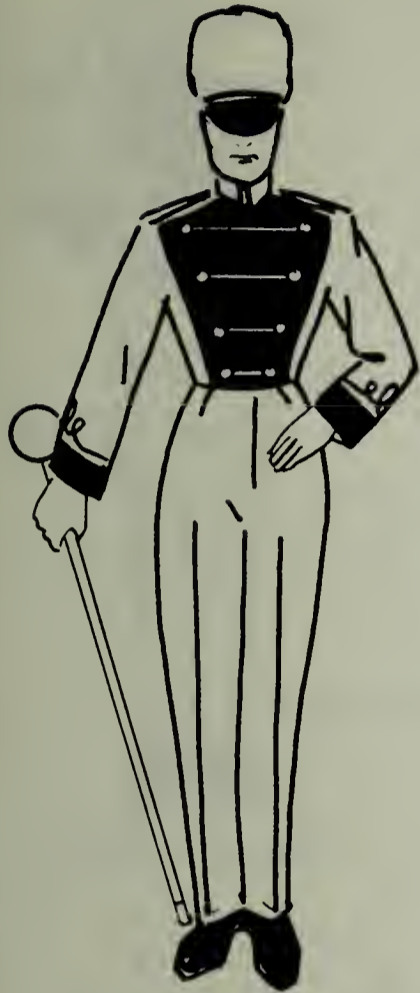
Much of the material on signals, herein assembled, was compiled by Mr. Richard Jones, former drum major of the Cleveland, Ohio, Shaw High School Band and the Ohio State University Marching Band. Mr. Jones has for many years been respected for his contributions to the drum major field, having been one of the first drum majors to incorporate high strutting and extensive twirling into a military drum major style. He has often been referred to as the "Drum Major's Drum Major" for his military bearing, leadership, and attention to duty is a model guide to his contemporaries and successors.

These signals are found to be practical features to successful drum majoring, but are not presented as the only possible solution to the problem at hand. Other methods of drum majoring can be borrowed from such sources as: War Department Field Manual FM 12-50, "The Band", "Band Attention" by Mark Hindsley, etc., or with a little imagination original signals and systems can be invented. There is, however, a need for baton signals to become standardized and the following material might well be the system to adopt:

Eight general rules regarding baton signals:

1. All signals should be distinct.
2. All signals should have authority and snap.
3. Use as few signals as possible.
4. Make all signals clear and simple.
  - a. Hold them high.
  - b. Try to flourish into each position.
5. Make sure the band knows and understands the signals.
6. Blow the whistle with the same intensity one uses on a wind instrument.
7. Small athletic whistles, such as the "Thunderer", are most effective.
8. Signals should be appropriate (for example, a salute is not a bow).

MANUAL OF THE BATON



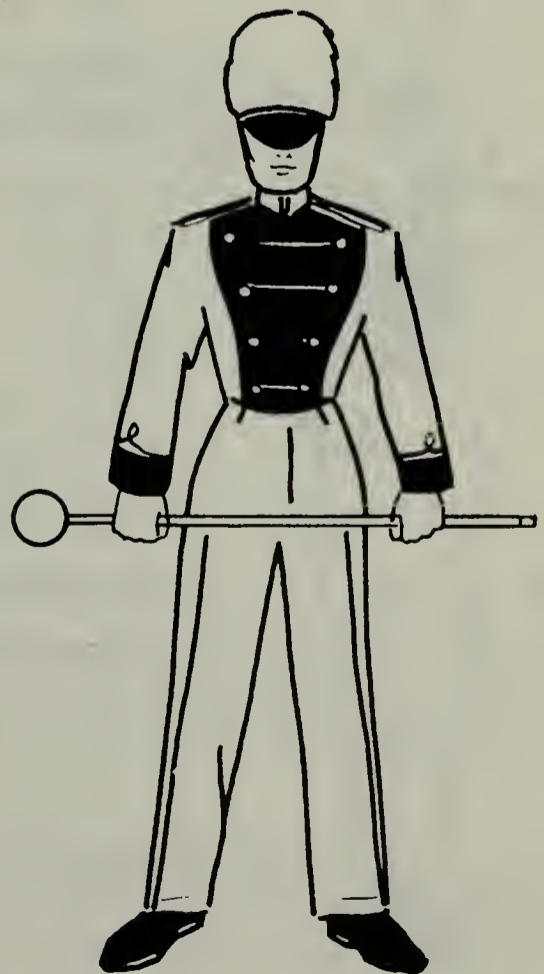
ORDER BATON



PORT BATON

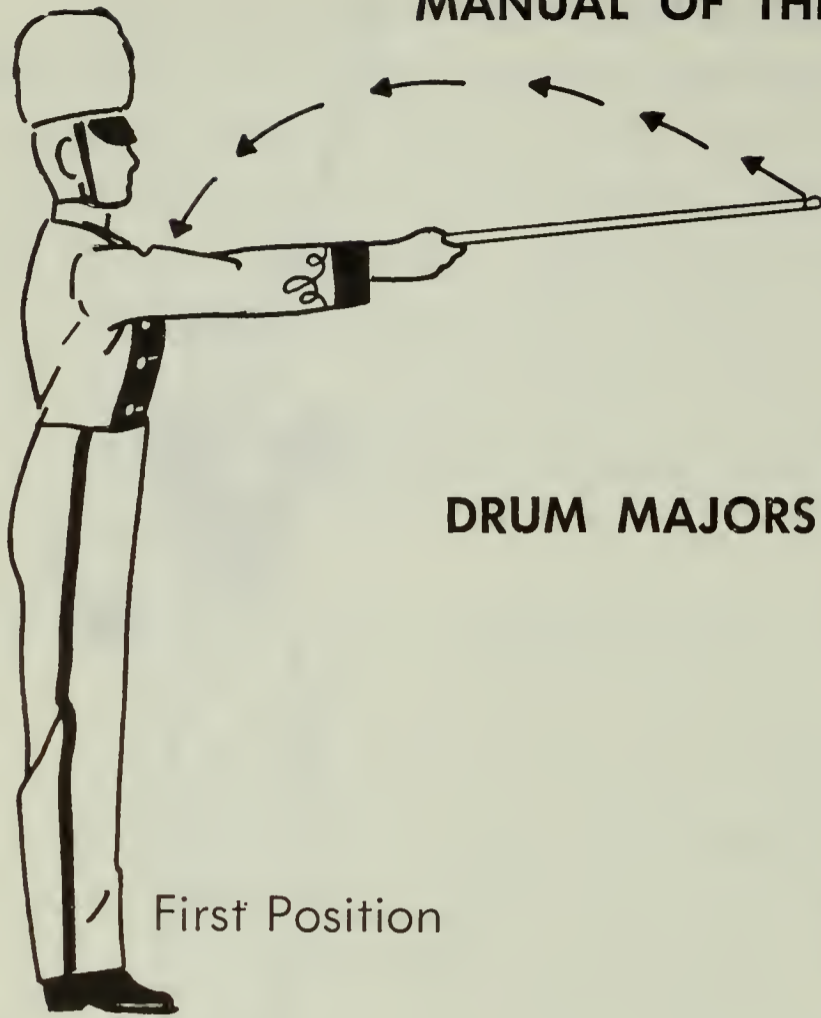


CARRY BATON



PARADE REST

**MANUAL OF THE BATON**



First Position

(side view)



Second Position

(front view)

**DRUM MAJORS SALUTE**

**BEATING TIME**

For the first beat of a measure of 2/4 time, execute the first position. On the second beat, execute the second position. Repeat for each measure.

Take great pains to develop a flexible wrist, especially for the first beat of each measure. This should be a graceful movement.



First Position



Second Position

Beating time, done in two movements (marking cadence).

## Drum Major Signals With The Baton And Whistle

### Signal for Attention:

Face the Band.

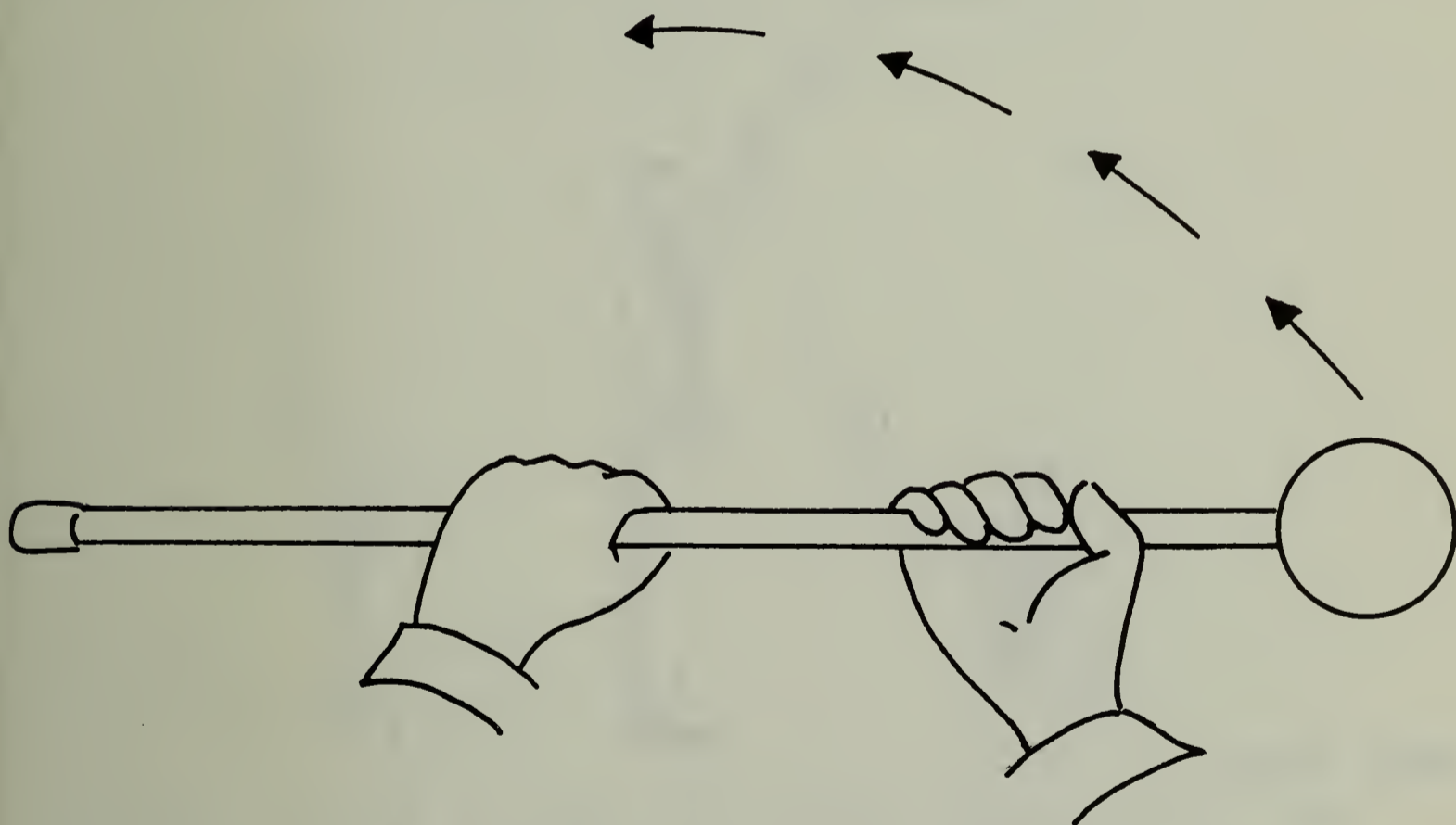
Grasp the baton at the center of the shaft with the left hand (palm down).

Hold it in a horizontal position about shoulder high with the ball on your right.

With the right hand (palm up), grasp the baton near the ball.

Blow one long blast on the whistle, followed by one short, sharp blast.

On the second whistle blast, the baton is brought smartly to a vertical position with the ball on top.



### Signal for "At Ease".

This signal is executed the same as "attention", except that the baton is brought from a vertical to a horizontal position on the second whistle blast. (i.e. Reverse the signal for "attention").

In giving both of the above signals, the first whistle is the signal of preparation, while the second whistle blast is the signal or command of execution.

**Forward March:** (This signal does not affect the music at any time.)  
Face in the direction of march.

Hold baton at a 45 degree angle, pointing upward and forward.

Blow one, long blast on the whistle (preparatory).

Blow another short, sharp blast (execution). A short jab or thrust forward usually accompanies the second whistle.

Allow a count of one beat of the cadence after the second whistle, before taking the first step forward.

The baton should then be brought smartly to the position of carry.



**Mark Time:**

This signal is given exactly the same as 'forward march', except that the Drum Major faces the band to give the signal.

**Forward March:** (While band is playing when standing in formation).

This command is given exactly the same as the "Forward March" above, but **the second whistle must be given on the second beat of a measure**, or the band will be "out of step" with the music.



**Forward March and commence playing simultaneously:**

Face in the direction of march.

Baton is at the position of port.

Blow one short, sharp blast on the whistle.

Allow one count of the cadence to elapse.

Extend the arm upward and to the side to full length.

Blow another (the second), short blast on the whistle.

Allow one count of the cadence to elapse.

Bring baton smartly back to the port position.

Blow a third, sharp blast on the whistle.

Allow one count of the cadence to elapse.

Begin marching and beating time.

1st whistle means "prepare".

2nd whistle means "instruments up".

3rd whistle means "play".



Side view



Front view

(Second position)

**Commence Playing, while standing in place.**

This signal is given exactly the same as the above signal, except the Drum Major faces the band to give the signal.

The band continues to stand in place and play.

### Commence playing while marching.

Drum Major continues to march and extends his arm upward and to the side to full length.

Blows one, long, blast on the whistle.

Continues to march with arm extended during the remainder of the drum phrase and during the "roll off."

On the first note of the music, the Drum Major either beats time or begins twirling the baton.

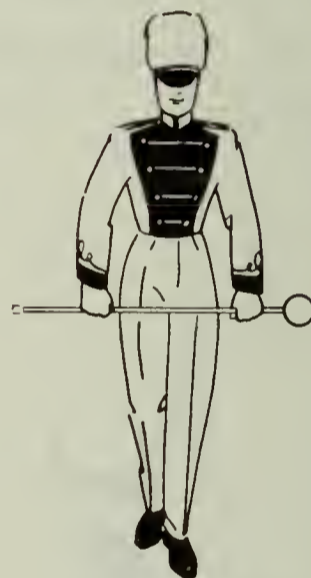
(For diagram of position of baton, see previous diagram for "commence playing", second position.)

**Halt:** This signal does not affect the music at any time.

While marching, the Drum Major turns around and marches



First position



Second position

backward.

He raises the baton above the head with both hands. The baton is then horizontal with the ball on the right.

Blows one, long, loud blast on the whistle, while continuing to march backward with the baton still held over the head. He then blows one, short, sharp blast on the whistle, on the first beat of the next to the final measure.

As this whistle is blown, the baton is smartly lowered to arms length. (Still horizontal).

The band then takes one more step forward, brings up the left foot to the side of the right and has thus halted.

When marking time, the same signal as above would be given to halt the band.

**Halt but continue playing:**

Use the same signal as previously described, as it affects only the marching and not the music.

**Halt and cease playing simultaneously:**

While marching, the Drum Major turns and marches backward. He extends both arms upward and to the side, holding the baton in the right hand. (See diagram below).

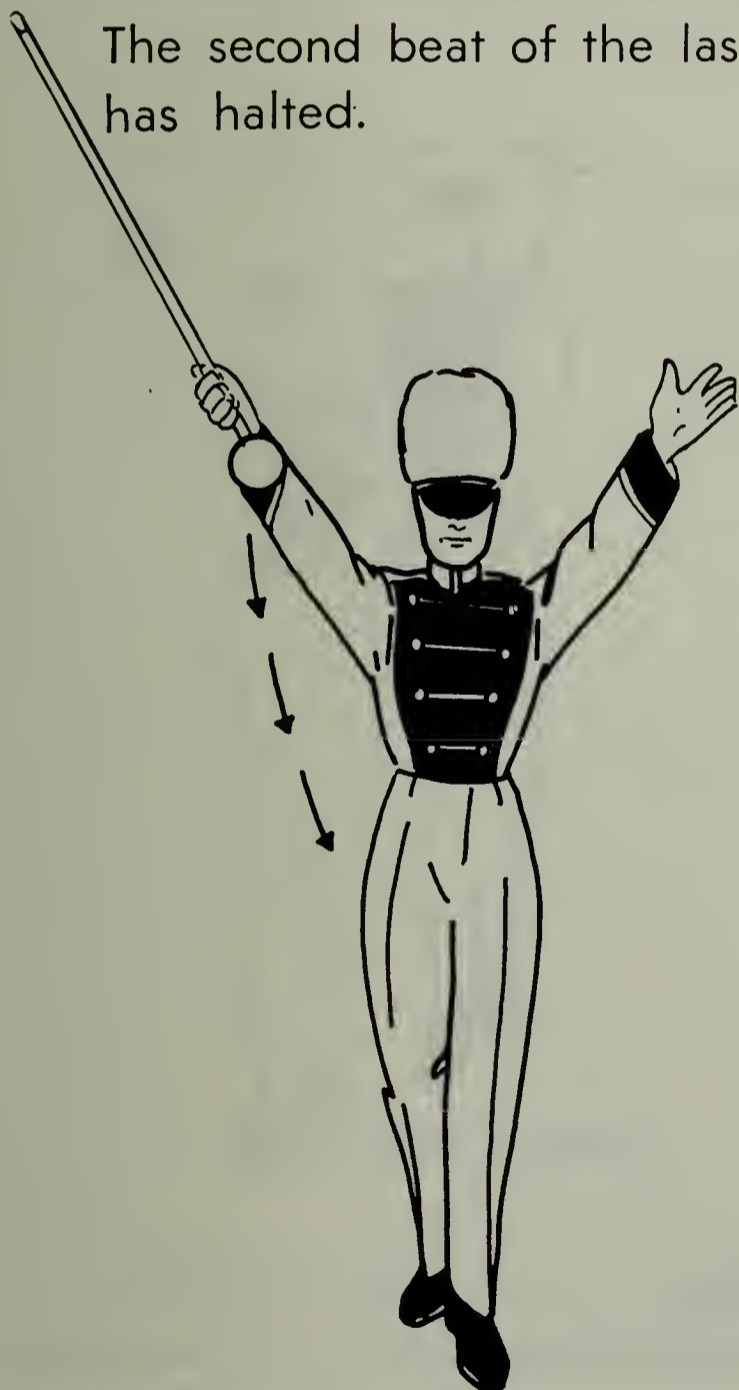
Blows one, long blast on the whistle.

He then blows one, short, sharp blast on the whistle, on the first beat of the measure next to the final measure.

At this second whistle blast, both arms are lowered smartly to arms length.

The band then takes one more step forward, brings up the left foot to the side of the right and has thus halted.

The second beat of the last measure occurs after the band has halted.



First position



Second position

**Cease playing but continue to march:**

This signal affects only the music.

The Drum Major, while marching, extends his right arm with the baton upward and to the side to its full length.

He blows one, long, loud blast on the whistle and continues to march with his arm aloft.

On the first beat of the measure next to the final measure, he blows one, short blast on the whistle and smartly lowers his arm. The band ceases to play at the end of the strain.

All continue to march.



First position



Second position

**Cease playing when not marching:**

Drum Major faces the band and gives exactly the same signal as above.

**Column Right and Column Left:**

Face in direction of march.

Blow one long whistle and raise arm indicating direction.

Blow one short, sharp blast on whistle.

Allow one count of cadence to elapse.

Blow a second short blast and jab baton.

Allow one count of cadence to elapse.

Bring baton smartly back to port position.

If desired, turn and face band until movement is complete.

When movement is complete, give forward march signal.

Note: Flanking movements are difficult to perform by signal, since every member of the band must hear and see the signal. Plan all flanks by musical phrase. Signal may be the same as column signals.



Column left  
or  
left flank



Column right  
or  
right flank

**Increase Front:** (Playing Formation).

Drum Major faces the band which is at decreased front, or in Army terminology, close formation.

Baton is grasped at each end. Ball end to the right, ferrule end to the left.

The left hand is held at shoulder height.

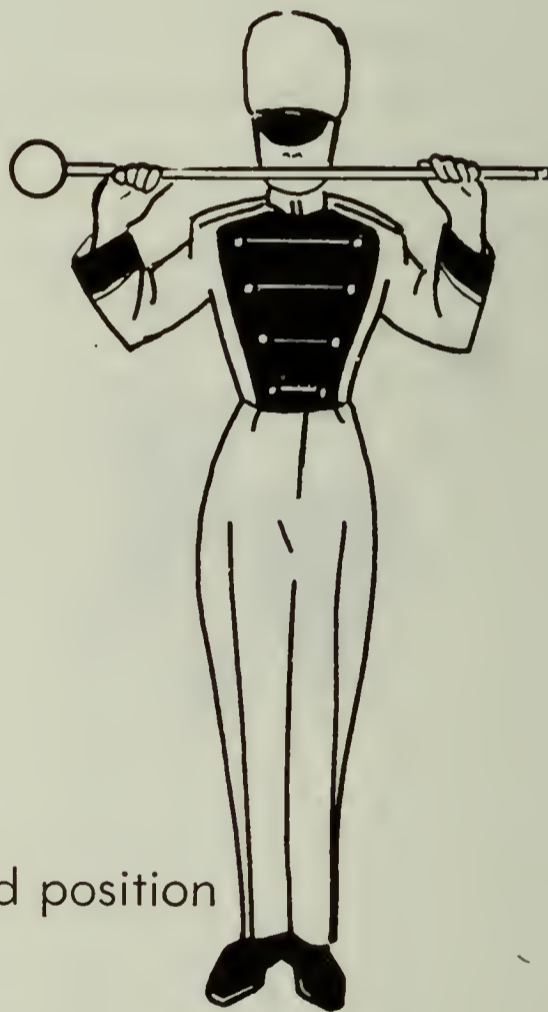
The right hand is held extended to full height.

In this position, blow one, long blast on the whistle.

Smartly pull the right hand down to shoulder level and even with the left hand. At the same time, blow one, short blast on the whistle.



First position



Second position

**Decrease Front:** (Close Formation).

Drum Major faces the band which is at increased front (playing formation).

With the baton grasped in the same manner as above, the **Left** hand is elevated instead of the right hand.

The whistle signals are given in the same manner and the ferrule (left hand) end of the baton is then lowered to the horizontal position.

## THE STRUTTING DRUM MAJOR

The drum major may be an excellent field general or champion twirler but he will never be outstanding until he develops a good strut. Unfortunately, it is difficult to find competent instructors of strutting, thus the drum major must be his own teacher. Always, the band director should guide the drum major's endeavors, seeing that the strutting is at all times military and masculine. Many drum majors receive twirling instruction from dancing teachers, who do not always understand the importance of military bearing. Consequently many of our drum majors have developed feminine characteristics which are products of the schools of dance. The importance of dignity and military bearing can never be overstressed. In recent years many of the nation's outstanding band directors have dismissed twirlers from their ranks because of the previous reason. It therefore behooves all twirlers to recognize this essential if they expect to find an outlet for their twirling abilities. Frequently, twirlers and drum majors do not know what is expected of them. Since there is much poor strutting, the inexperienced drum major might naturally copy what he has seen others do, even though it may be in poor taste. To most band directors, it becomes disgusting to see a drum major or majorette "slinking" in front of a band. Yet, there are many cases where these misinformed youngsters actually practice "wobbling" of the hips. Unless these suggestions of sex are removed from our band's performances, we are fostering cheapness. This sort of exhibitionism has no place in a military band or educational institution. Thus, the major rule of strutting presents itself: "Keep the hips high and on an even plane".

The second most abused type of strutting is the "bouncing ball" strut. This strut is caused by the hips going up and down rather than sideways in the "slinking" manner. Again refer to the rule; "Keep the hips high and on an even plane". Do not let the buttocks sag and do not spring on the toes. If one thinks of lifting the knees rather than raising the feet, a correct hip position is usually maintained.

Here are four excellent types of strutting nationally accepted as being very good. The high strut, the goose step running strut, the running high step strut, the running zig-zag strut.

The high step strut consists of lifting the knees to a position that brings the upper portion of the leg parallel to the ground. The toe is pointed downwards in this particular strut. The goose step running strut consists of doing the regular stiff legged goose step at a slight run or trot. The running high strut consists of a high knee lift while running. This strut should normally be used only when the cadence is 160 beats per minute or faster. The strut is started by first leaning forward until momentum is gained and then arching the back and throwing back the head on the full run. Each step must reach forward with pointed toe.

The running zigzag step may be any combination of steps executed in a snake-like path allowing the body to lean into the curves.

Excellent strutting requires a healthy physical condition, thus it is not uncommon to find the outstanding drum major doing daily exercises and road work to build up breath control and physical stamina. A drum major that will condition himself will probably be a person that can develop a masculine appearance. The band director's good taste is essential in developing a good strutting drum major. Let your drum major and majorettes do only that which they would want their parents to see. Remember, drum majors are frequently leaders, but because of their youth their leadership and actions should be subject to examination and direction. Good drum majors reflect good band directors.

An additional bibliography to drum majoring is as follows:

The Drum Major's Manual	-----	Malston—L & L
Field Tactics for Military Band	-----	Bielder—C & F
Band At-ten-tion	-----	Hindsley—Gamble
Complete Instruction Manual	-----	Sofranek—C & F
Band on Parade	-----	Dvorak—C & F



- Drum and Bugle Manual ----- Ludwig—L & L
- Preparatory Parade Instructor ----- Moore, Appleton Pub. Inc.
- How to Twirl a Baton ----- Grolimund—L & L
- The Ludwig Drum Corps Guide ----- Ludwig—L & L
- Drill and Evolution of the Band ----- Reynolds C & F
- Military Bands and Drum Corps ----- Reynolds Nat'l. Serv. Pub.
- Bugle Signals, Calls and Marches ----- Cauty, O.D.
- Drill and Service Regulations for Infantry ----- U.S.A.

## Chapter XIX

### THE BAND DIRECTOR

The great conductor, Mahler, once made this statement; "There are no bad orchestras, only bad conductors". This statement certainly applies to the marching band director, for his personality, taste, musicianship, imagination and enthusiasm is inevitably going to be reflected in his band's performance. What exactly is the position of the band director? Do his duties stop on the rehearsal field or is he also an important part of the band performance? Quite often we become critical of our bands, but seldom critical of ourselves. At times, we act as our personalities dictate rather than as our duties prescribe. For instance, due to unfortunate circumstances experienced in World War II, many band directors refuse to wear a uniform or practice any form of military discipline. Here is a situation that demands an intelligent approach rather than an emotional approach. Facts in support of the director wearing a uniform and practicing military discipline far outweigh his personal feelings. How ridiculous it is to see a band director in regular dress, chasing down the street and even bumping into bystanders when his band is on parade.

Frequently, the director offers the following reasons for this type of conduct; he feels that the band should be on its own or he does not want to be associated with "kid stuff". It would

appear that if the latter reason prevails the director must certainly be in the wrong profession. Any director who is not proud enough of his work to associate himself with it, will be unhappy as well as unsuccessful. It is wise to give the band freedom, but it is even wiser to be nearby in an official capacity to make decisions and maintain discipline. Regardless of how well a band may play or march, its conduct in ranks will make an everlasting impression on the general public.

Perhaps the most important reason why the band director should wear a uniform is to set an example for his band. If the director wears a uniform smartly, he has a right to expect the same from his bandsmen. A director's pride in his uniform is usually reflected throughout his organization.

The uniform also identifies the band director to the public. Athletic officials or public servants can thereby contact the director in a most efficient and direct manner.

It is traditional for a band director to march with his band on all parades, at the right of the right file, in the first rank. This position enables him to contact the drum major while marching, observe his bandsmen, and see what lies ahead in the parade's progress. It is not a fixed position, and he may on occasion drop back to view the alignment of all ranks. Frequently this right guide position is used to set the length of pace while parading.

On the football field, it has not been common practice for the director to participate with the band. Usually, he stations himself just off the field on the 50 yard line. This enables the director to conduct tempo changes and set cadences. However, one of the nation's finest marching band directors sometimes marches on the field with his band. This may be done to keep the bass drummer playing an exact cadence. Substitution of a bass drummer, because of illness, may cause this to be a necessity and is by all means a wise approach to the problem. Frequently, band directors may enter the field to conduct special fanfares or songs. This is often done to gain greater control than can be achieved from sideline conducting. The situation and type of show will often

dictate the action a director should take.

Perhaps the most important part the director can play in the success of his band is his ability to plan and organize his work prior to rehearsing the organization. The most demoralizing experience that bands encounter is a director who plans what the show will be and how to rehearse it during his valuable rehearsal time. Unintelligent as they may sound, it is quite often practiced throughout the nation. This procedure not only results in the loss of precious rehearsal time, but also communicates to the band the feeling that their director is unprepared and disorganized in his main function. It is astounding how charting is abused in this fashion. A majority of our band directors seldom make an attempt to locate personnel in formations on paper, but actually spend countless hours placing them individually on the field.

There can be no doubt that the band director's organizational ability and attitude will contribute much to his band's proficiency and morale.

If the band is a public school or college organization, the band director must not lose sight of his initial purpose, that of teaching music education. His entire program must be designed to build character and teach music or he fails in his basic obligations. These factors are perhaps more important than the end result of performance. Yet, if his educational goals are correct, his performance should be excellent.

Quality, in the musical performance of the band, must always be maintained and insisted upon. A director's attitude in this respect is very important. Never compromise with an inadequate musical performance on the football field. The marching band is primarily a musical organization; otherwise we should employ drill teams. To meet his musical responsibilities, the director must have a thorough knowledge of all instruments in his band, rehearsal techniques and conducting ability.

A good marching band director is a leader, as well as a musician. He must understand people and gain their respect. He

must be able to delegate responsibility. He must be an example for his bandsmen. At all times he must realize his responsibility to the community, school, band and individual bandsmen.



The following section includes procedure charts for typical half time shows as prepared by Jack Lee. All shows are published by—

HAL LEONARD MUSIC INC.

64 East Second Street      Winona, Minnesota

# THE TAMING OF THE SHOE

## PROCEDURE CHART

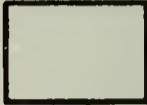



BY JACK LEE

Baby's booties, a small boy's cowboy boots and Father's old work shoes are worked into clever formations with appropriate music.


FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

NO.	MUSIC	ACTION	FORMATION
1	Fanfare		 Block Band
2		Announcer: Ladies and gentlemen tonight the _____ band presents for your enjoyment "The Taming of the Shoe".	
3	I GOT SHOES	Form "Baby Shoes"	
4		Announcer: His first shoes were a little on the small side and mom had them bronzed for a pair of book ends.	
5	ROCK-A-BYE BABY	Band plays and sways in baby shoe formation.	
6	WORKIN' ON THE RAILROAD	Band forms work shoe.	
7		Ann: His first job found him wearing a size 10. (Flip 10 card)	
8		Drum Major brings on rope for shoe string and ties shoe.	
9		Ann: We could play a chorus of "I'll String Along With You" -but --- let's not! However, You'll really get a boot out of the next formation.	
10	BOOTS and SADDLES	Form cowboy boot.	
11		Ann: The spur makes this formation really sharp.	



12	LONE PRAIRIE	March bow-legged to slipper formation.	
13		Ann: And now the band has formed a dance slipper and will demonstrate the Taming Of The Shoe.	
14	OH DEM GOLDEN SLIPPERS	Dance Routine (See Below)	
15	I GOT SHOES	March Off the field or into the school letter for the playing of the school song.	

This routine consists of four dance elements which are executed as follows:

I Over Out - This element is executed in four counts. On count one cross the left foot over the right and point the toe to the ground. Hold on count two. On count three extend the left foot out to the left and point the toe. Hold on count four.

II Mark Time - This element is executed in four counts. It consists of a regular mark time movement, but the knees should be lifted very high.

III Tap Slide - This element is executed in four counts and is designed to emphasize the SHOE. On count one extend the left foot forward as far as possible and over the next three counts slowly slide or drag the foot back to the position of attention.

IV Side Step - This element is executed in four counts. On count one step to the left with the left foot. On count two close the right foot next to the left foot. Reverse the movements on the next two counts, returning to the original position.

ROUTINE

Measure:	1	2	3	4	5	6	7	8
Element:	I	I	II	III	IV	IV	II	III
Measure:	9	10	11	12	13	14	15	16
Element:	I	I	II	III	IV	IV	II	III :

# OLD MacDONALD'S HORSE

## PROCEDURE CHART


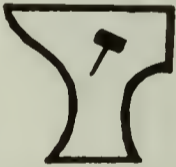

BY JACK LEE

This half-time show features a description of the life of MacDonald's horse and includes several completely charted formations and easy routines.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

NO.	MUSIC	ACTION OR ANNOUNCEMENT	CHART
1		Announcer: Ladies and Gentlemen, the _____ High School Band introduces to you a <u>new friend</u> - ' <u>Old MacDonald's Horse</u> '.	
2	Fanfare	Stand Fast Chart No. 1	
3	Old MacDonald	March To Horse Formation Chart 2	
4		Ann. The old grey mare just <u>aint</u> what she <u>used</u> to be, now she's a <u>boogie woogie</u> horsey.	
5	Boogie Woogie Horsey	Move Legs Of Formation	
6	Old MacDonald	March To Anvil Chart 3	
7		Ann. A boogie woogie horsey requires special shoes for <u>dancing</u> . Here at the <u>anvil</u> we see Old MacDonald fashioning a <u>horsey dance slipper</u> .	
8	Anvil Chorus	Man Dressed As Farmer Swings Giant Sledge Hammer.	
9	Old MacDonald	March To Horse Shoe Chart 4	



# THE BIG TOP

## PROCEDURE CHART



BY JACK LEE

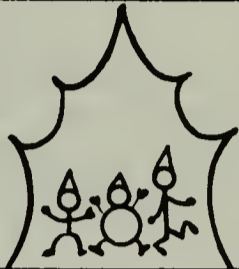


A complete half-time show with a circus theme. Three rings with exhibitions in each. Twirlers, clowns and acrobats all have a part.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

NO.	MUSIC	ACTION	FORMATION
1	Ring Masters Introduction	See Music for Announcement	
2	Man on the Flying Trapeze	March to Ring Formation	
3		Announcer: "And now calling your attention to the three rings. In the far ring <u>(TWIRLER, ETC. NAME)</u> And in the center ring <u>(NAME)</u> And last but not least our third ring." (Band helper rings bell for third ring.)	
4	Over the Waves (Waltz)	Twirlers acrobats etc. are featured in the rings while band stands fast.	
5	Elephant Parade	Band forms elephant head.	
6		Ann: "Introducing Dumbo the Flying Elephant".	

NO.	MUSIC	ACTION	FORMATION
7	Pink Elephants	Band walks with slow and exaggerated steps like an elephant to tent formation.	
8		Ann: " And now under the big top we give you - at absolutely no expense to ourselves - those ever laughable, lovable fellows - the clowns".	
9	Ta - Ra - Ra - Boom De - ay	Clowns do the can - can dance.	
10	Caisson Song	Move to cannon formation	
11		Ann: "And now folks our grand finale-Introducing Mr.X the Human Cannon Ball who in this death defying stunt will be hurled into space from the mouth of this gigantic gun.	
12	Drum Roll	Mr. X does hand springs out of the cannon or clown may run out with sign reading BANG!	
13	Repeat Caisson or play School Song	Leave the field.	

# HILLBILLY HIT PARADE

## PROCEDURE CHART



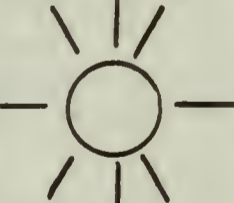

BY JACK LEE

A humorous half-time show based on the Hillbilly theme and including a square dance routine executed by the band. Includes many of the popular old time pieces.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

	MUSIC	ACTION	FORMATION	ANNOUNCEMENT
1		Stand fast	Block band	Ladies and Gentlemen, the _____ Band presents Hillbilly Hit Parade.
2		Stand fast	Block band	
3	Comin' Round the Mountain When She Comes.	Band steps off and moves to Mountain formations.		
4		Stand fast		'By Crackie Band, what are them thar mountains she's been comin' around''.
5	On Top of Ol' Smoky	Band plays in place. Release smoke bombs on hill tops.		
6	You Are My Sunshine	Play directly after Ol' Smoky no stop is necessary. Move to sun formation.		
7		Stand fast		And now we go from sunshine to moonshine.
8	Little Brown Jug	Move to Jug formation		

	MUSIC	ACTION	FORMATION	ANNOUNCEMENT
9	Brown Jug	Move to Square Dance formation playing Little Brown Jug.		Moonshine brings out that old dancing spirit.
10	Turkey In The Straw	Dance Routine	Dance Formation	

DANCE ROUTINE

This routine consists of the following three elements:

1. Over Out (4 counts)

On count one cross the left foot over the right foot and hold the position on count two. Move the left foot out to the left side on count three and hold the position on count four. This movement is executed with the right foot on the ground at all times.

2. Heel Toe (4 counts)

On count one advance the left foot and touch the heel to the ground. On count two touch the left toe to the ground. On counts three and four repeat heel and toe movements with the right foot.

3. Rock Forward and Back (8 counts)

Count one - advance the left foot. Count two - bring the right toe next to the left instep. Count three - return the right foot to its original position. Count four - bring the left toe back to the right instep. This rocking motion is then repeated for another four counts.

ROUTINE OUTLINE

1. Stand fast on introduction.
2. Element one and element two are combined for eight counts. Repeat this for a total of four times. This completes the first section of the music.
3. On the interlude use element three for eight counts. Repeat this sequence.
4. Execute elements one and two on the recapitulation of the melody as described in 2 above - only repeat them two times rather than four.
5. The ending tag is done with stiff legs spread apart. Count one - left foot forward. Count two - right foot forward. Count three - left foot back. Count four - right foot back. Count five - feet together by placing left foot next to right foot. Count six - squat down knees apart. Count seven - attention.

Note: Doff hats at end of routine and bow.

# LATIN AMERICA SAGA

## PROCEDURE CHART

BY JACK LEE

A half-time tour of Latin America, complete with beautiful dancing señoritas and a bull fight. Audience can participate in furnishing appropriate clapping effects.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

N o.	MUSIC	ANNOUNCEMENT	ACTION
1			Standard entrance to first position.
2		This week the band presents a saga of Latin America.	Stand fast.
3	Mexican Hat Dance		Move to Sombrero formation.
4		From the formation of a sombrero the band now plays the famous Hand Clapping Song and asks the audience to join with the appropriate clapping effects.	Stand fast.
5	Hand-Clapping Song		Stand fast.
6	La Cumparsita		Move to Moon formation.
7		Romance flourishes under the light of a southern moon when the lovely señorita dances.	Stand fast. Turn on blue lights in moon.
8	Carmela		Girl dances in spotlight.



No.	MUSIC	ANNOUNCEMENT	ACTION
9	Angelus	And now the band moves into a Spanish mission, a typical Latin American scene.	Move to Mission formation.
10	Doxology		Stand fast.
11		A visit to Latin America is not complete until we see a bullfight.	Stand fast.
12	Toreador Song		Move to Bullfight Arena formation.
13		Introducing Senor -----, the greatest bullfighter in all Mexico, and in the other corner, "Ferdinand the Bull".	Enter bullfighter and bows. Then enter the bull.
14	William Tell Overture		Bullfight.
15	Conga		Dance off the field or into school letter.

# SERVICE SALUTE

## PROCEDURE CHART

BY JACK LEE

Here is a half-time show with universal appeal, continuous action, excellent timing and change of pace, and an ending which is climaxed with audience participation.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

NO.	MUSIC	ANNOUNCEMENT	ACTION
1			Maneuver to standard entrance position.
2		The band takes great pleasure in presenting its half-time pageant entitled "Service Salute .	Stand fast.
3	Fanfare		Stand fast in block band formation.
4	The U.S. Field Artillery		Move to Cannon formation.
5		From the formation of a cannon honoring our gallant army, the band now shoots an important message.	Stand fast.
6			Explosion -no. 104 carries sign 'bang'.
7	Sailing		Move to Anchor formation.
8		An anchor, symbol of strength, salutes the world's greatest navy.	Stand fast.
9	Nancy Lee		Move to Airplane formation.

NO.	MUSIC	ANNOUNCEMENT	ACTION
10		Watch this airplane formation fly down the field motors roaring, as the band pays tribute to the Air Force.	Stand fast.
11	Airplane Drone		Move airplane 10 yards.
12	Old Soldiers Never Die		Move to Cross formation.
13		In honor of all Americans who gave their lives in the service of their country we now sound 'taps'	Stand fast.
14	Taps		Band members bow heads.
15	Marines Hymn		Move to U.S. formation.
16		To the stirring strains of the Marine's Hymn, saluting the famed Marine Corps, the band has formed a U.S. and asks the audience to join in singing 'America the Beautiful'.	Stand fast.
17	America the Beautiful		Stand fast.

# SALUTE TO THE SCOUTS

## PROCEDURE CHART





BY JACK LEE

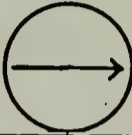

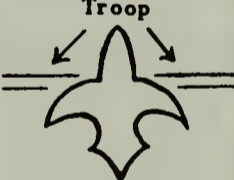
A new, effective half-time show saluting the Boy Scouts of America. Can be used with or without local Boy Scout troop participation.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

MUSIC	ACTION	FORMATIONS
1. "Fanfare"		Block Band
2.	Announce: _____ High School salutes the scouts of this community. Let's all pack up and go scouting.	
3. "Tramp! Tramp! Tramp!"	Band forms campfire.	
4.	Announce: The first thing a scout does when he makes camp is to build a fire. All scouts can start a camp fire with only two matches and by the time he becomes an Eagle Scout he is adept at starting fires with flint and steel or by rubbing wood together.	
5. "Hot Time in the Old Town Tonight"	Release smoke or light torch at top of formation. Use red light at night game.	
6. "Polly Put the Kettle On"	Move to kettle.	
7.	Announce: A scout doesn't need to tell Polly to put the kettle on, for he performs this task himself. A delicious kettle of stew will help him earn his second class rank.	
8. Repeat "Polly Put the Kettle On"	Move to tent.	
9.	Announce: After a good meal a scout will pitch his tent and prepare for a snooze under the stars.	
10. "Tenting Tonight" "Taps" "Tenting Tonight" "Reveille"	After "Reveille" the band stretches.	

MUSIC	ACTION	FORMATION
11.	Announce: It's "up and at'em boys" with a long hike before breakfast.	
12. "Tramp! Tramp! Tramp!"	Move to compass. Form compass needle so that it points to east or west.	
13.	Announce: On our hike the scouts practice map reading with the aid of a compass. ————— Hey! Needle! ————— That isn't north.	
14.	Compass needle turns to north.	
15.	Announce: A compass is symbolic of scouting since scouting gives boys a direction to a better and fuller way of life. Perhaps this is why the "fleurdelis" that appears on all maps and compasses has been chosen for the boy scouts emblem.	
16. "Hail! Hail! The Gang's All Here"	Form scout emblem while local troop enters.	
17.	Announce: Will the audience please rise while the members of troop _____ give the Scout Oath. This will then be followed by the singing of "America!"	
18.	Scout Oath	
19. "America"	Audience sings	
20. "When Johnny Comes Marching Home"	Announce: Let's give the scouts and our band a big hand.  ( LEAVE FIELD )	

# CHEERLEADER SPOTLITE

## PROCEDURE CHART



BY JACK LEE


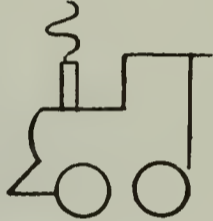

A complete half-time show featuring the cheer leaders and cheering section. Excellent audience participation show with band initiated yells and appropriate music.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

NO.	MUSIC	ACTION	FORMATION
1		Announce: Ladies and Gentlemen the Central Band presents 'Cheerleader Spotlite'	Block Band
2	Fanfare	Stand fast	"
3	Hello March	Band forms 'HI' while playing Hello March.	
4		Cheerleaders lead yell: 'Hello' 'East,' Hello' 'East,' Hello' 'East,' 'Central' says Hello!	
5	For He's a Jolly Good Fellow	Band forms megaphone	
6		Feature a Coach Yell or special yell. Twirlers can be featured with the school song.	

NO.	MUSIC	ACTION	FORMATION
7	Our Boys Will Shine Tonight	Move to Sky Rocket	
8		Cheerleaders lead Sky Rocket yell:  Sisssss-boom-ah fight! team! fight!	
9	I've Been Workin' On the Railroad	Form train locomotive	
10		Cheerleaders lead Locomotive yell: C-E-N-T-R-A-L C-E-N-T-R-A-L C-E-N-T-R-A-L Fight-Team-Fight-Team Fight-Team-Fight!	
11	'Hail, Hail, the Gang's All Here'	Band form 'GO' or School letter	
12		Cheerleaders give GO yell: Go gang go! Go gang go! Go gang, Go gang, Go gang go! If band forms school letter feature School Song.	
13	Hot Time in the Old Town Tonight	Band leaves the field	

# THE STEPHEN FOSTER STORY

## PROCEDURE CHART

BY JACK LEE

The best loved of the Stephen Foster melodies beautifully molded into a tribute of his life. The final number "Old Black Joe" provides an opportunity for the audience to join in the singing.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

Music	Announcements	Action
1.		Standard entrance to position shown on chart Number 1 and halt.
2.	Ladies and Gentlemen the ---- High School Band presents for your enjoyment "The Stephen Foster Story"	Stand Feet
3. "Fanfare"		Stand Feet and Play
'Old Folks At Home"		March to house formation Chart 2.
4.	Home is symbolic of Foster's youth and in his music he has captured the spirit and tenderness of family life. "Old Folks At Home" and "My Old Kentucky Home" are typical of the genius of this great composer.	Stand Feet.
6. "My Old Kentucky Home"		Stand feet and play. Smoke may be used.
7. "Ring, Ring the Banjo"		March to formation of banjo, Chart 3
8.	During Foster's life the banjo was often used for serenading. To all mankind Stephen Foster gave one of the world's most beautiful love songs, "I Dream of Jeannie With the Light Brown Hair"	Stand Feet.
9. "I Dream of Jeannie With the Light Brown Hair"		Stand Feet. Solo singer may be presented.
10.	The banjo also accompanied our pioneers as they forged Westward and from many a covered wagon the stirring melody of "Oh! Susanna" could be heard.	Stand Feet.
11. "Oh! Susanna"		Move to covered wagon. Formation chart 4.
12. "Camp Town Races"	(Over Music) Home, love, adventure and now fun. All moods are expressed in our hero's music.	Move to setting sun formation, chart 5.
13.	As the sun set on Stephen Foster's career it left America the songs that were soon to become the folk music of our nation. The twilight of Foster's life is best expressed in his own music "Old Black Joe". Will the audience please join in the singing of this grand old song.	Stand Feet.
14. "Old Black Joe"		Old darkie enters, see general instructions
15. Drum Cadence		Move off field or to a letter formation for the school alma mater.



# A PRE-GAME BAND SHOW

## PROCEDURE CHART

BY JACK LEE

A pre-game performance for bands required to participate in the flag raising ceremonies. It is staged in a colorful and effective manner showing the band at its best.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

MUSIC and ANNOUNCEMENT	ACTION
1. Drum Beat	Band enters and forms block band formation. Drum Major enters.
2. Drum Halt	From mark time band halts.
3.(Announcement) " Ladies and gentlemen introducing the East High Band directed by John Doe."	Band stands fast.
4. Fanfare	Play while standing fast.
5. " Hail Hail The Gangs All Here "	Band marches down field playing two trios of " Hail Hail " .
6. (Yell) Rah Rah Rah Rah East High East High - Rah Rah Rah Rah fight team fight.	Band continues to march while giving school yell.
7. " Hail Hail The Gangs All Here "	Band follows the yell with one more trio of " Hail Hail " moving to the end zone.
8. Drum Beat turn	After " Hail Hail " band marks time four measures of drum beat, right face on second drum phrase, another right face on third drum phrase, and mark time on roll off.
9. " Columbia The Gem Of The Ocean "	Band steps off and moves to center of field where it halts.
10. (Announcement) " Ladies and gentlemen, our national anthem, " The Star Spangled Banner "	Band must face flag.
11. " Our Boys Will Shine Tonight "	Move to " Hi " formation facing opponents side of field.
12. (Yell) Hello North, Hello North, Hello North, East says Hello!	Cheerleaders can lead this yell.
13. " Our Boys Will Shine Tonight "	Change cross bar in " Hi " formation and face home side of the field.
14. " Fight Fanfare "	
15. " When Johnny Comes Marching Home " (Or school song)	Float the formation off the field.

# KIDDIE KAPERS

## PROCEDURE CHART

BY JACK LEE

An extremely clever trip through Mother Goose Land with Nursery Rhymes set to music and appropriate formations for the band. Real audience appeal for all ages.

FULL BAND \$4.75

CONDUCTOR \$ .50

PARTS \$ .25

Music	Announcement	Action
		Standard entrance to position shown on Chart 1
	Ladies and Gentlemen, the _____ High School Band presents for your enjoyment "Kiddie Kapers."	Stand Fast
Fanfare		Standing Fast
"London Bridge"		Move to cradle, Chart 2
	Our trip to Mother Goose land starts in a cradle, where we rock ourselves in a dream boat.	Stand Fast
"Rock-a-Bye, Baby"		Rock the cradle
	Away we go to wish on a star.	
"Twinkle Twinkle Little Star"		Move to star formation Chart 3. (use white lights for night games)
"Mary Had a Little Lamb"		Move to fiddle formation, Chart 4.
	Hey Diddle Diddle the cat and the fiddle, the cow jumped over the moon. To the kiddies nothing is too fantastic, for they have two magnificent powers, imagination and belief.	
"Hey, Diddle, Diddle"		Move violin bow.
"Farmer in the Dell"		March to circle Chart 5
Mulberry Bush		Revolve on chorus clockwise and do a "to the rear march" and revolve one chorus counter clockwise, and in original locations.
"Three Blind Mice"		
	For the benefit of the three blind mice, the correct time is now _____ o'clock.	Form clock, Chart 6 Hands of clock form correct time.
"Hickory, Dickory, Dock"		Use mouse stunt. See general instructions.
"Pop, Goes the Weasel"		Leave field except for one man who remains to play finishing cadence See general instructions.

# HEART OF THE WEST

## PROCEDURE CHART

BY JACK LEE

A rip-roarin' show portraying the life of the Western cowboy. This half-time show features music typical of the Old West. The formations are interesting and the show is climaxed by the Virginia Reel.

FULL BAND \$4.75

CONDUCTOR \$ .50

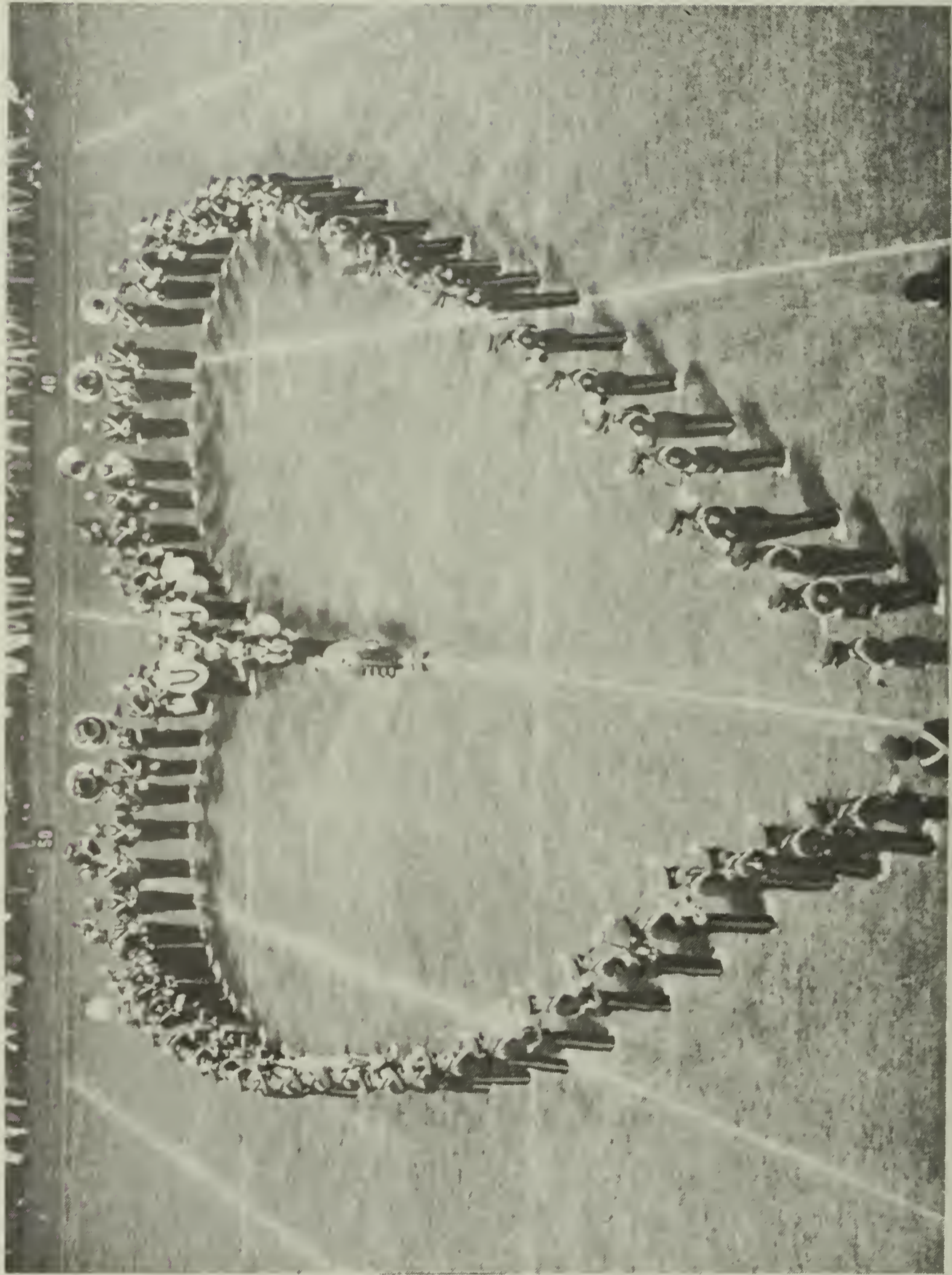
PARTS \$ .25

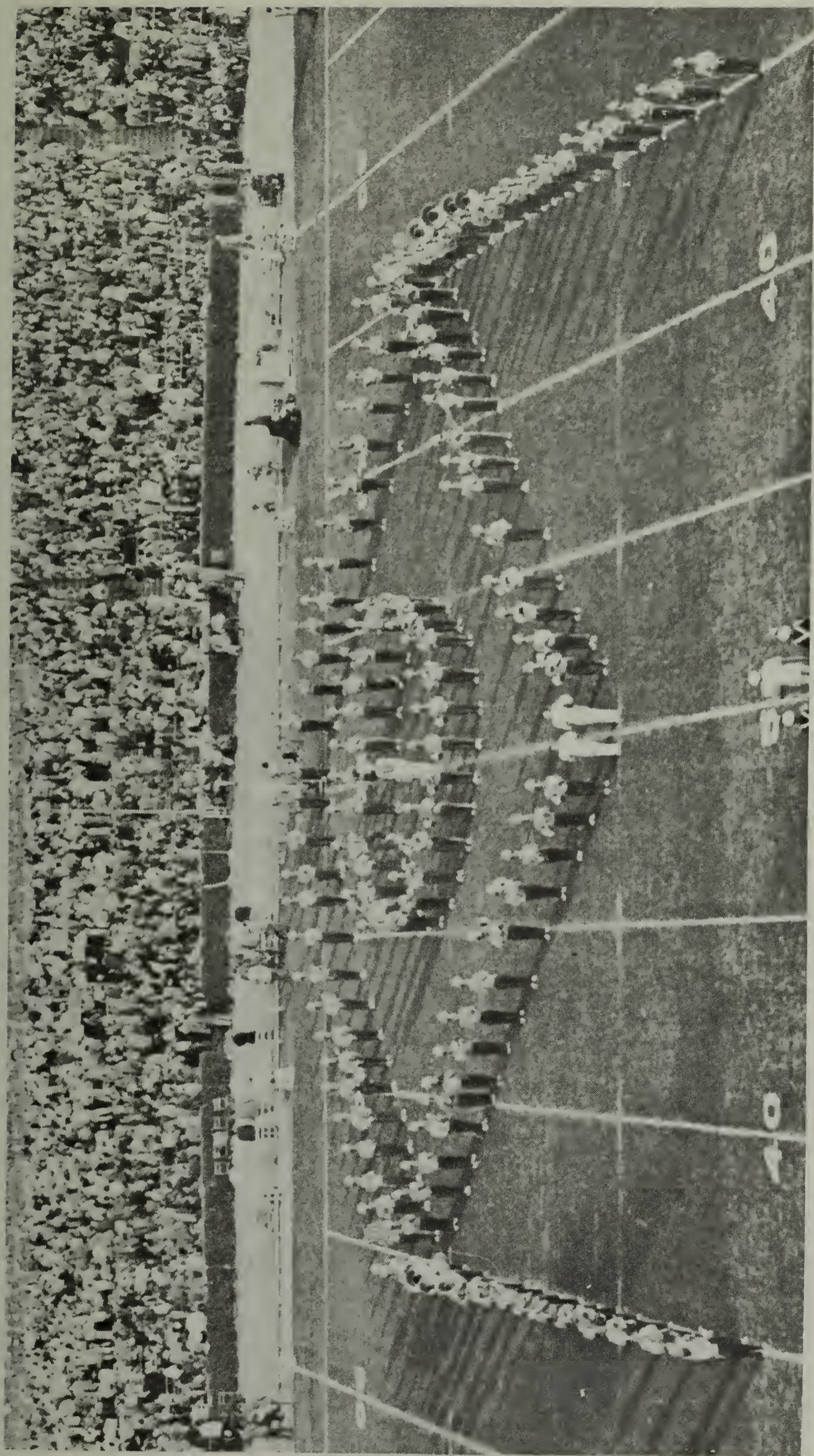
No.	Music	Action	Announcements
1		Regular Entrance.	
2		Standing Fast.	Ladies and Gentlemen the _____ band, under the direction of _____ presents for your enjoyment, " Heart Of The West ".
3	Fanfare	Play Standing Fast.	
4	" Deep In The Heart Of Texas "	Move to horse formation.	
5		Standing Fast.	To really know the wild west we mount a " hoss " and head for " The Old Chisholm Trail ".
6	" Old Chisholm Trail "	Move Legs Of Horse formation.	
7	" Boots and Saddles "	Move To Boot formation.	
8		Stand Fast.	It's Rodeo time and a prize pair of boots go to the cowpuncher who ropes a dogie in nothin' flat.
9	" Dogie Song "	Move to Steer Head, halt and moo like a herd of cattle.	
10	" Bury Me Not On The Lone Prairie "	Move to Ranch House .	
11		Stand fast.	At the Ranch House we join the cowhands in singing the wests most sacred and revered song " Home On The Range ". Come on pardners lets all sing.
12	" Home On The Range "	Audience sings while band plays.	
12x	At this time a contest for the best cowboy outfit may be held. (See general instructions for further details.)		
13	" Little Brown Jug "	Move to Virginia Reel formation.	
14		Stand Fast.	The west, - land of hills, rills, and stills now thrills us with a real Ho-down.
15	" Little Liza Jane " " Turkey In The Straw "  " Deep In The Heart Of Texas "	Move lines in and out.  End men of line dance in and lock arms while the rest of the band stomps.  Leave field.	



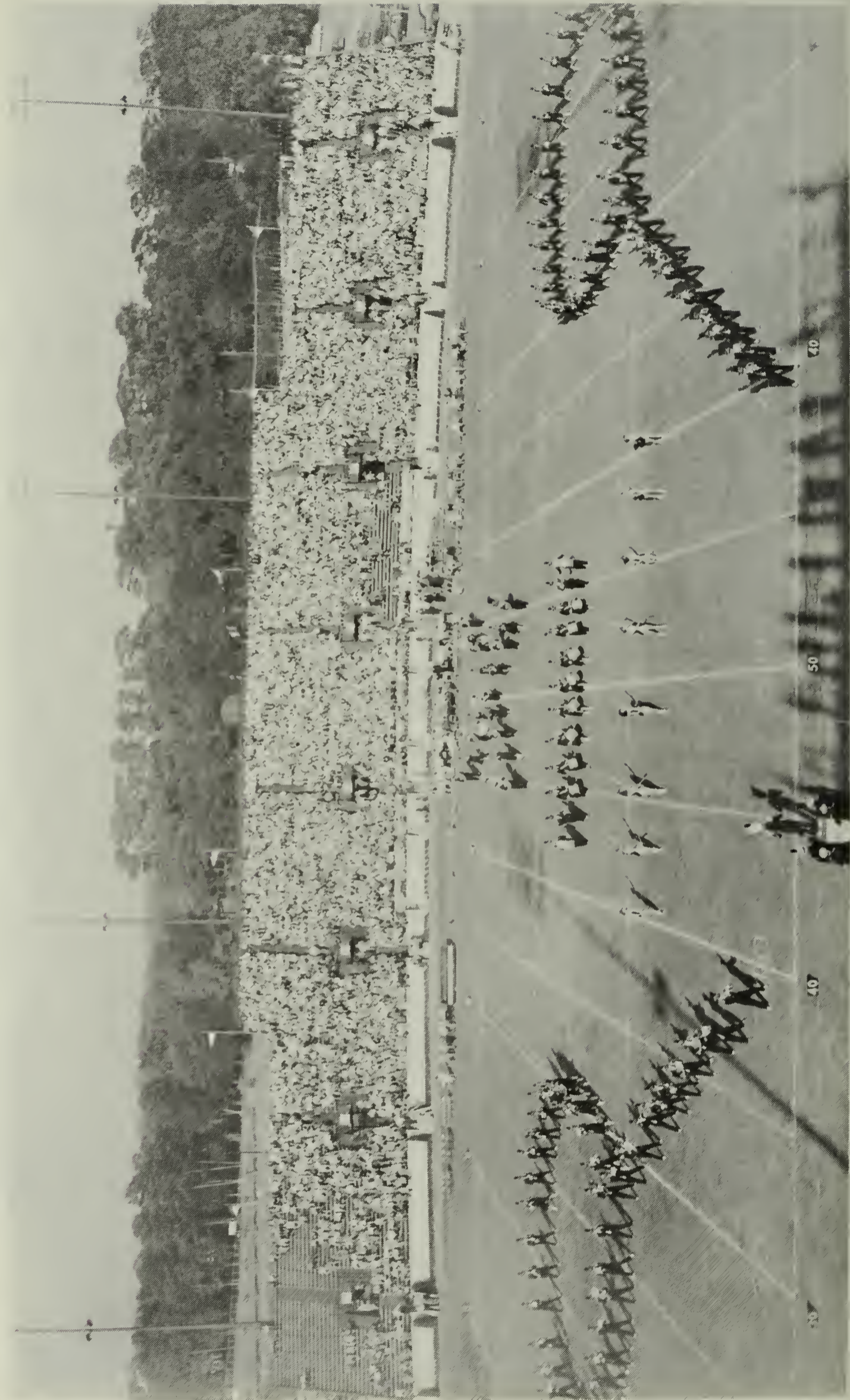
The following section includes photographs of several of our outstanding college and university bands that are doing superlative work in setting and maintaining high standards in marching band performance.

University of Arizona Band—Jack Lee Director (Heart Formation)

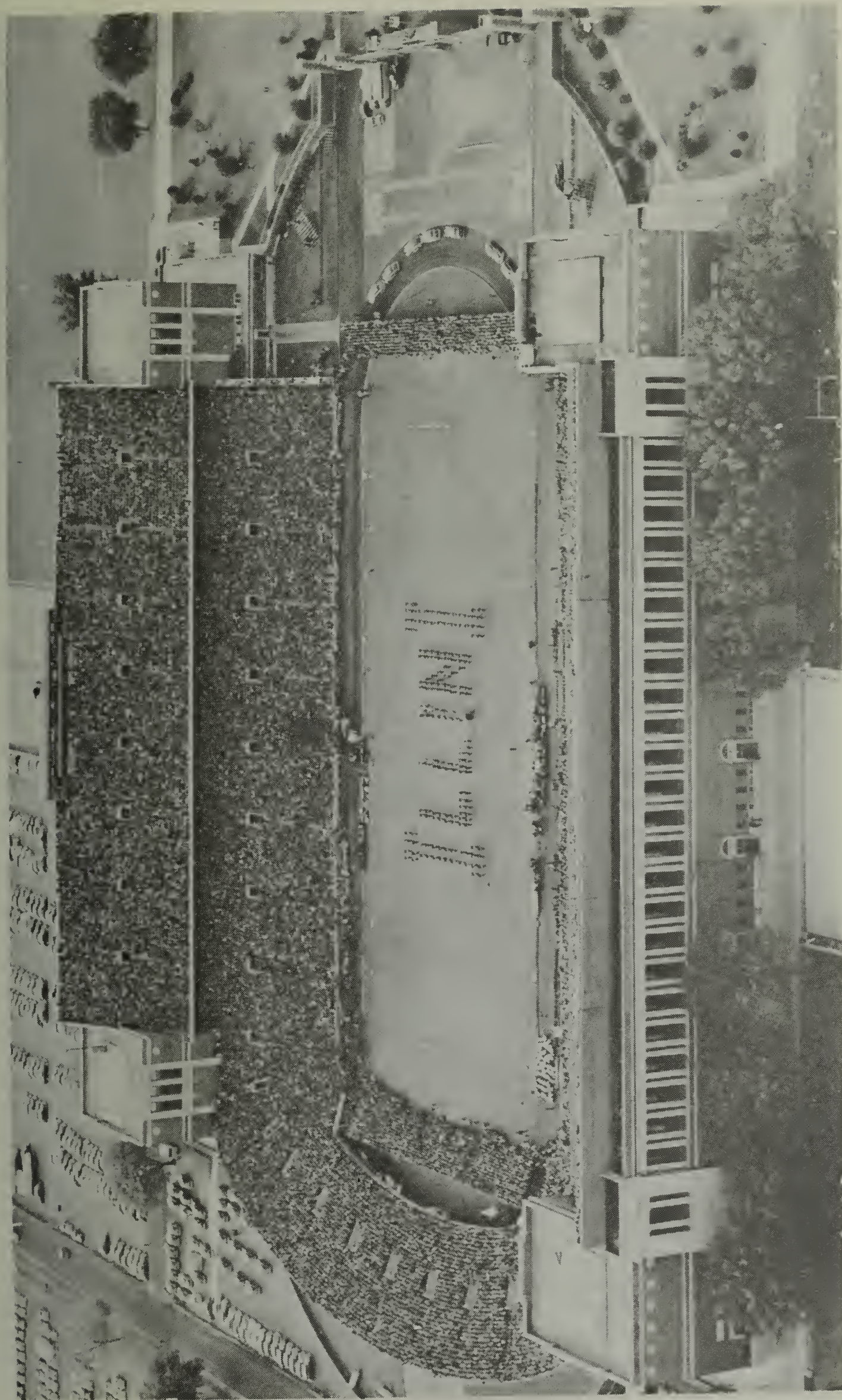




University of California Los Angeles Band—Clarence Sawhill Director

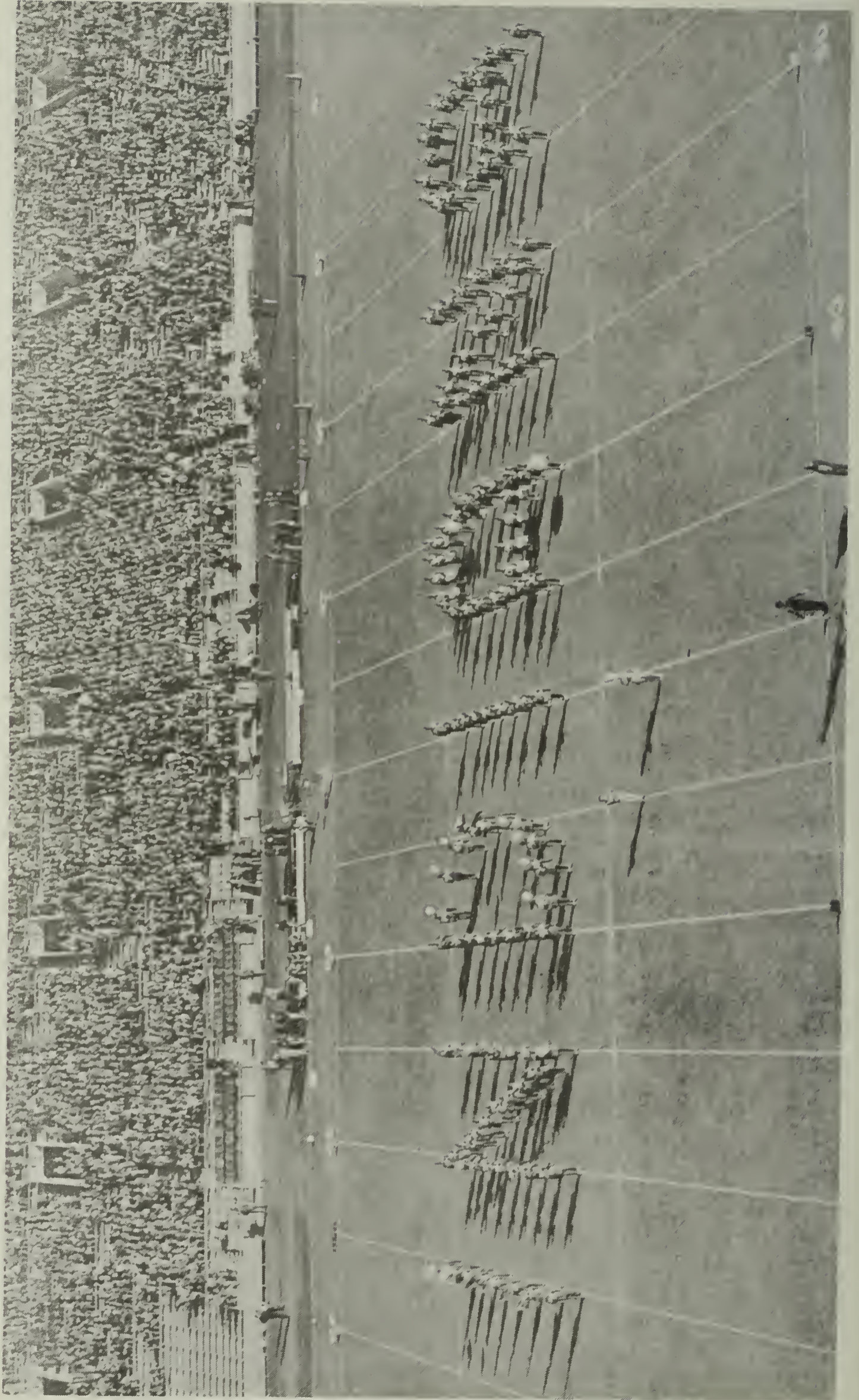


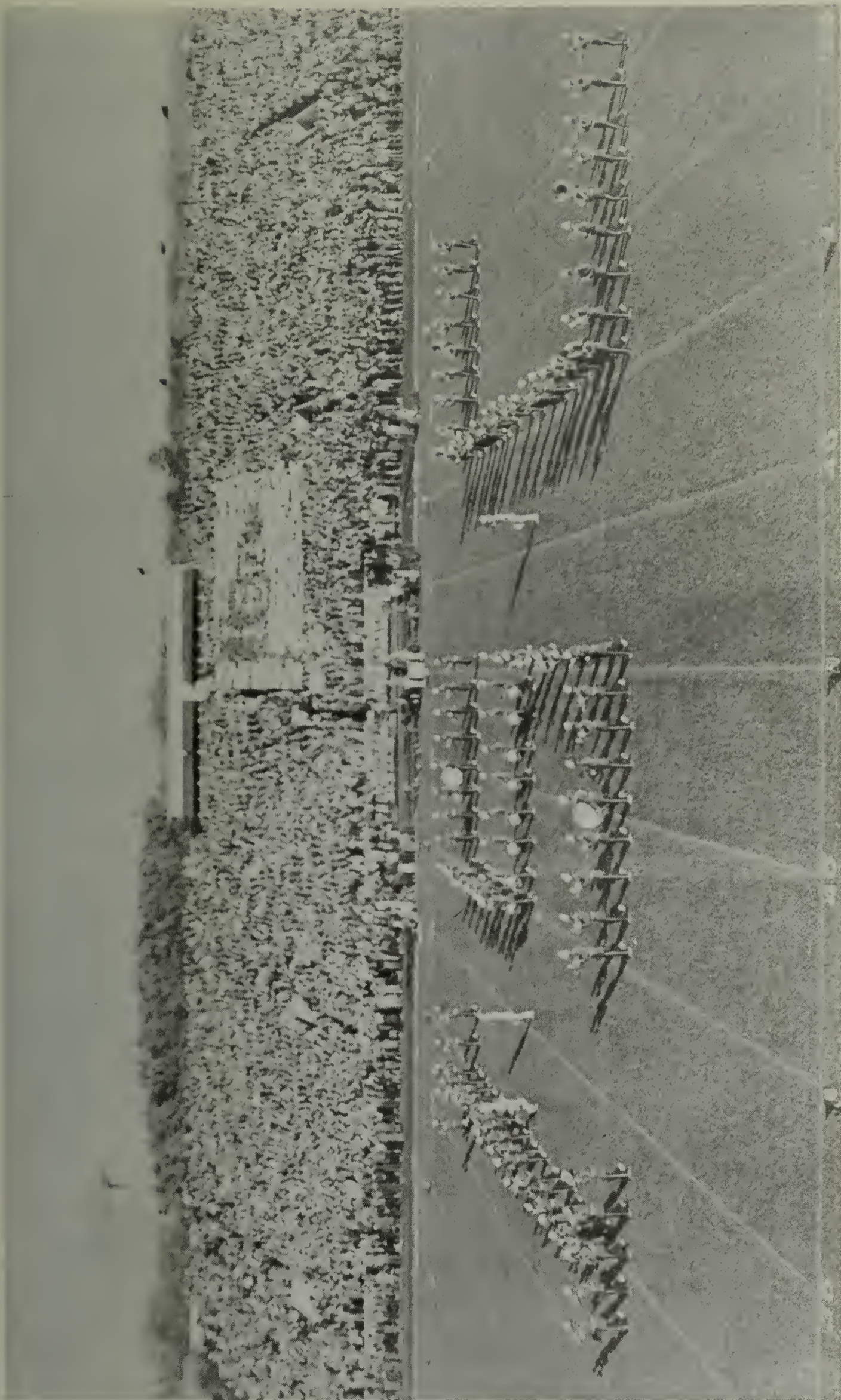




University of Illinois Band—Mark Hindsley Director (Illini Formation)

Indiana "Marching Hundred" (Indiana Formation)

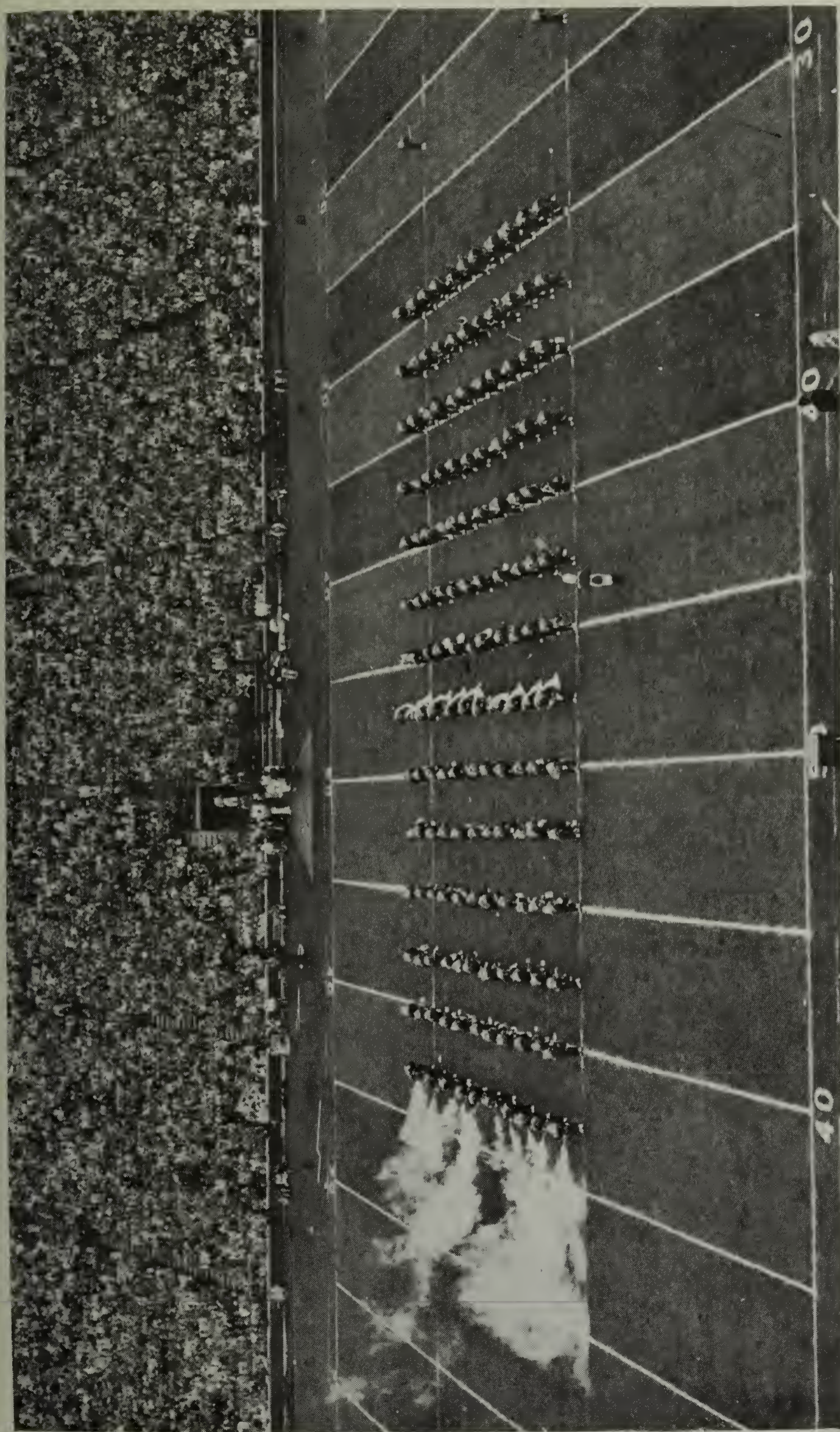




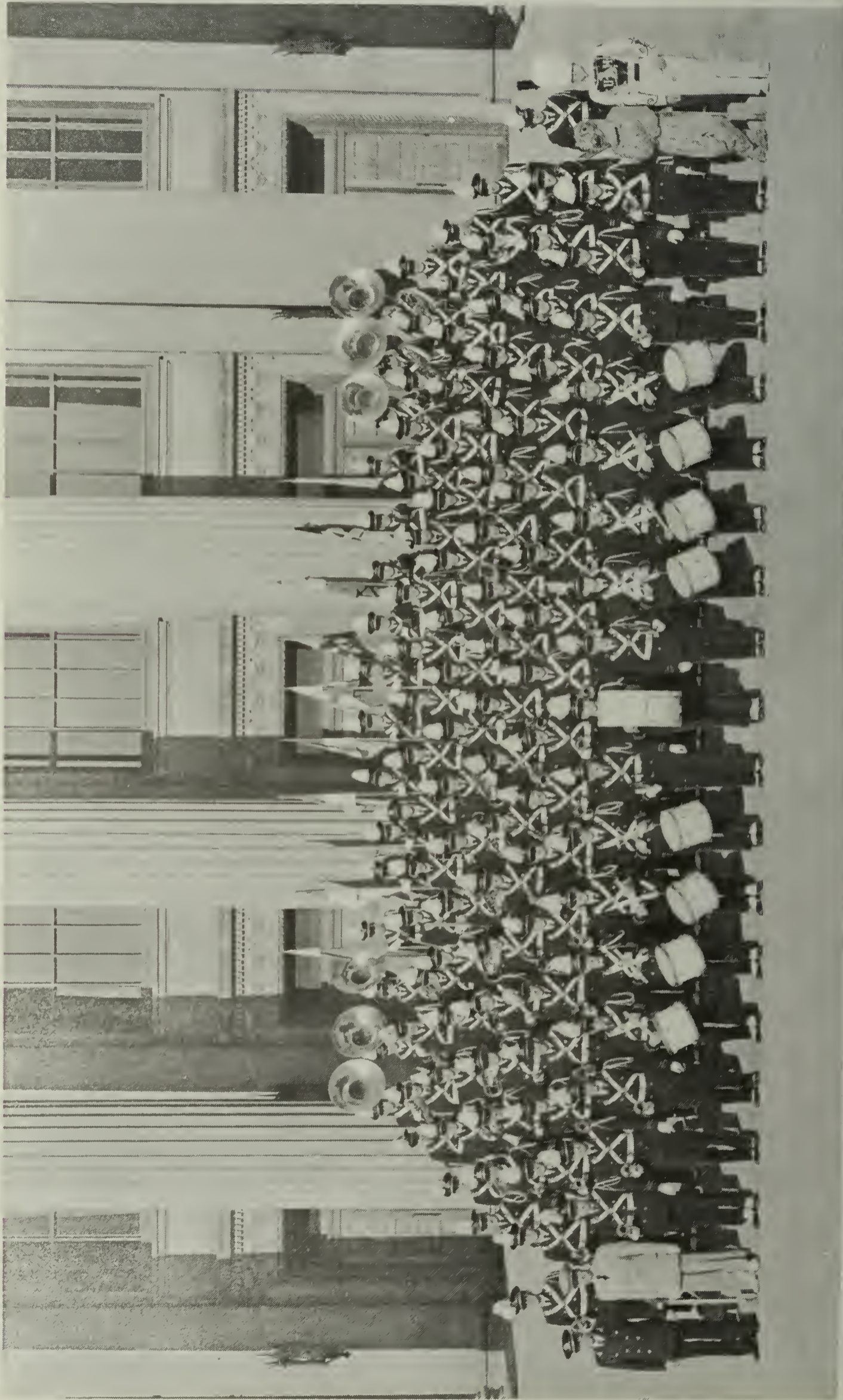
Iowa State College—Frank Piersol Director (I.S.C. Formation)

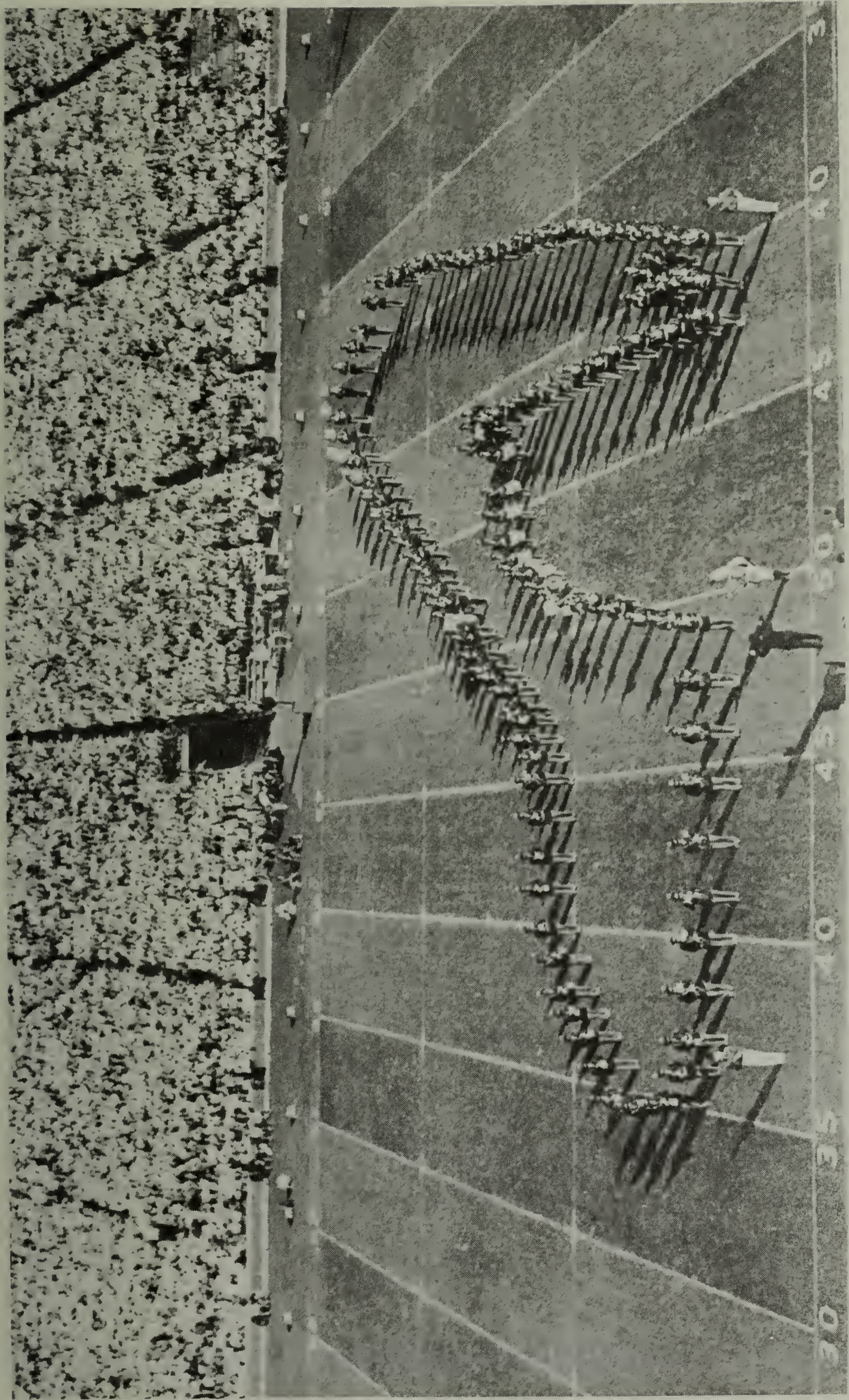
Michigan State College Band—Leonard Falcone Director (Skier Formation)



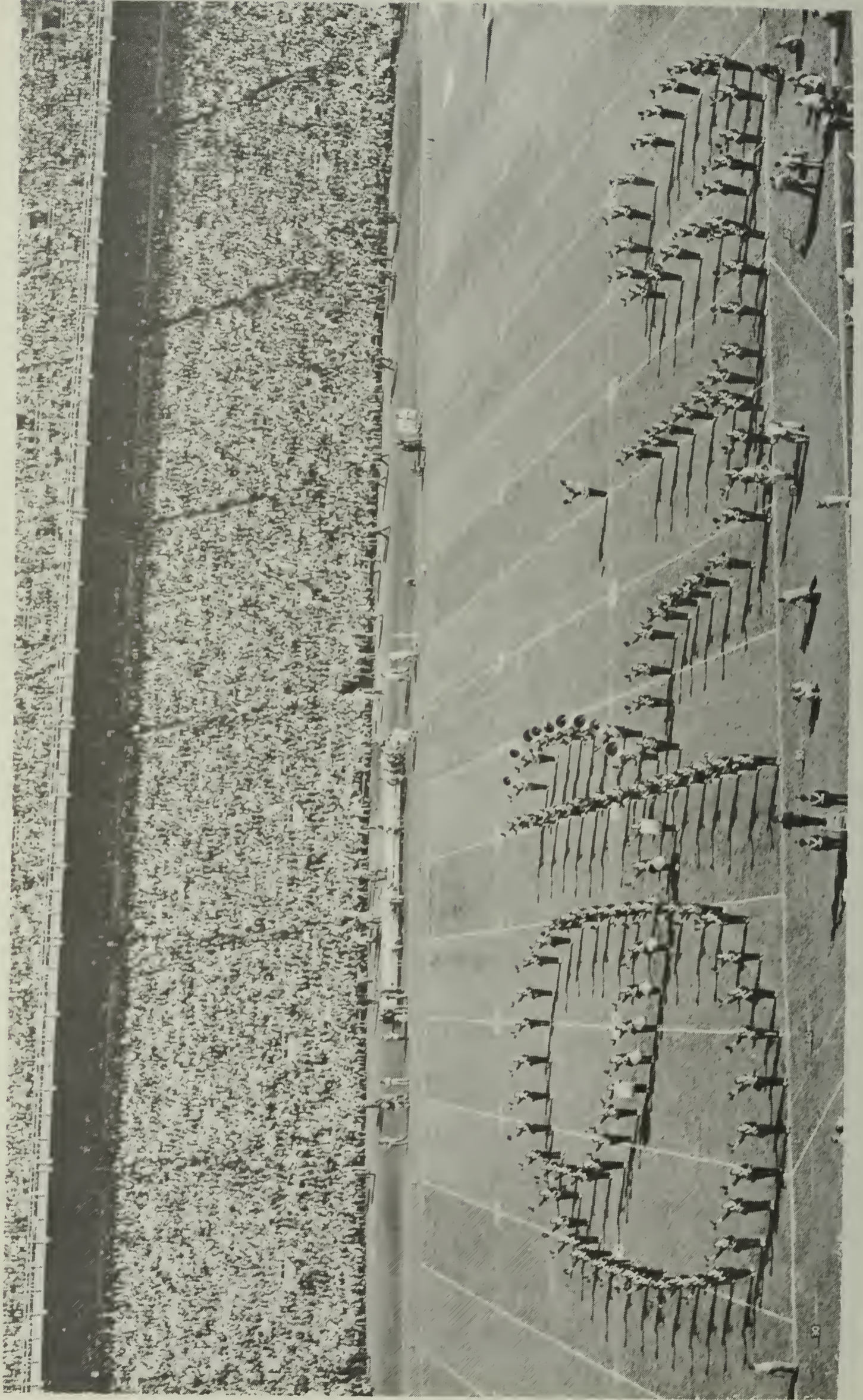


University of Michigan Band—William D. Revelli Cond.  
(Taking a bow after their rendition of "Steam Heat")

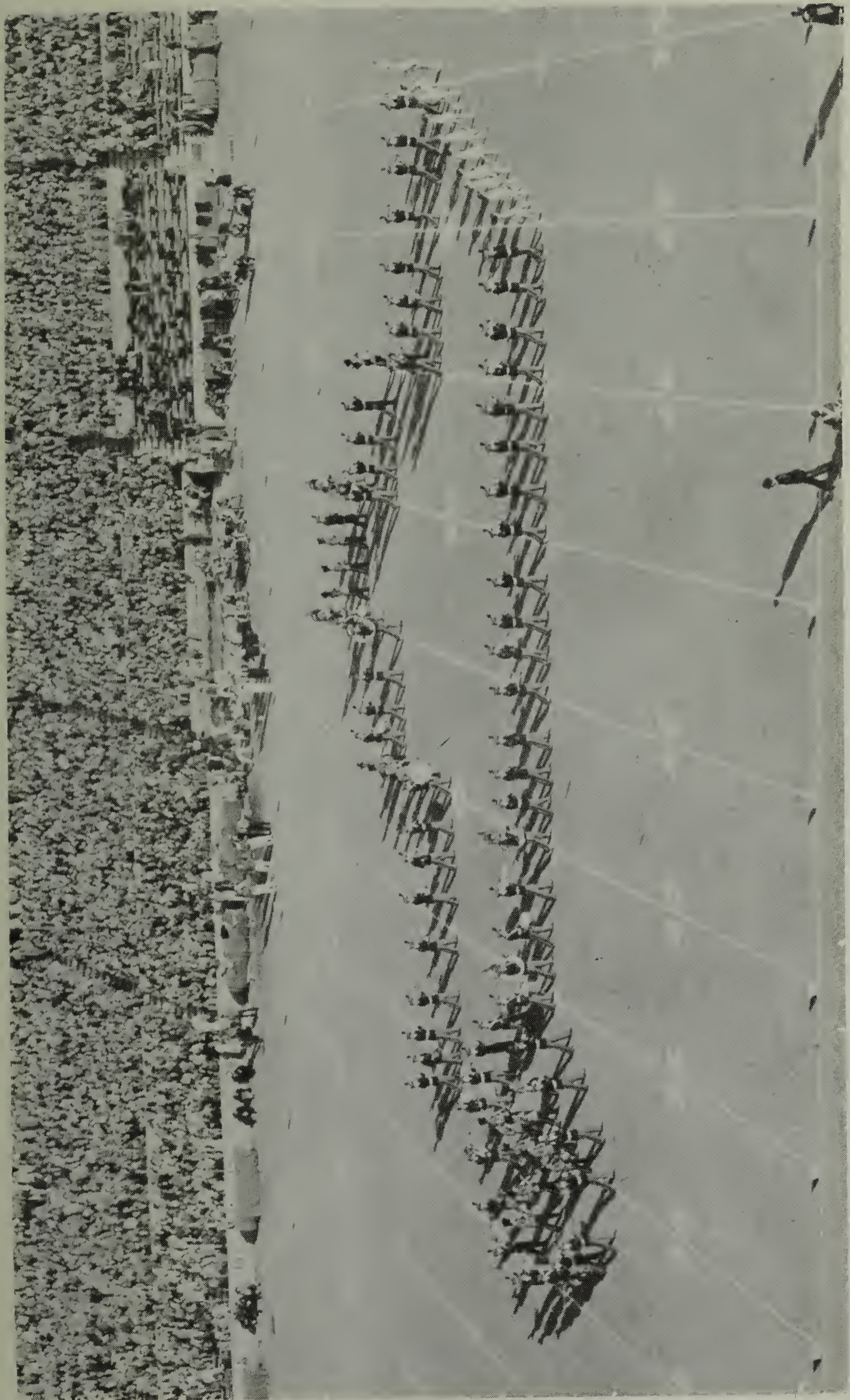




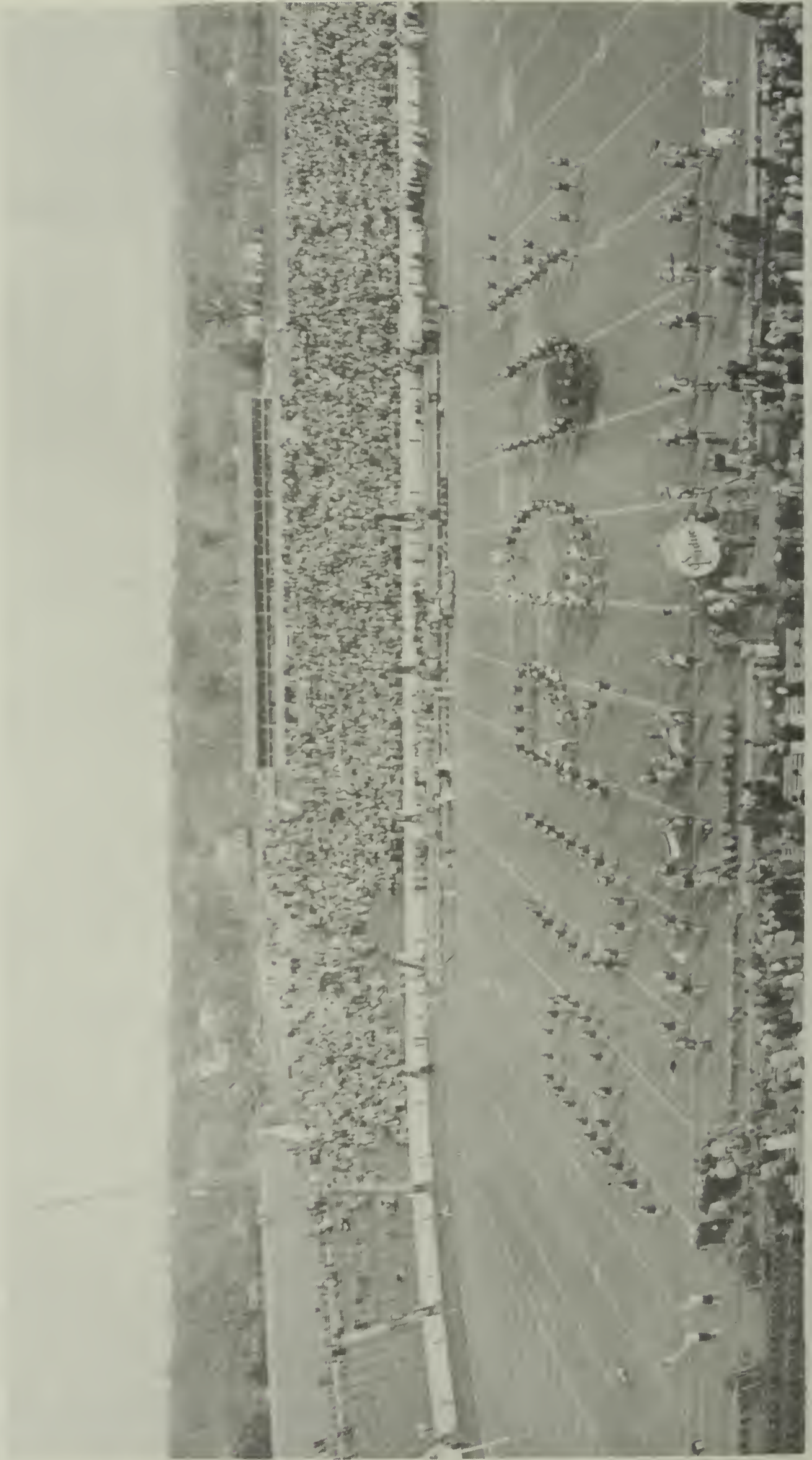
Northwestern University Band—John Paynter Director (Golden Slipper Formation)

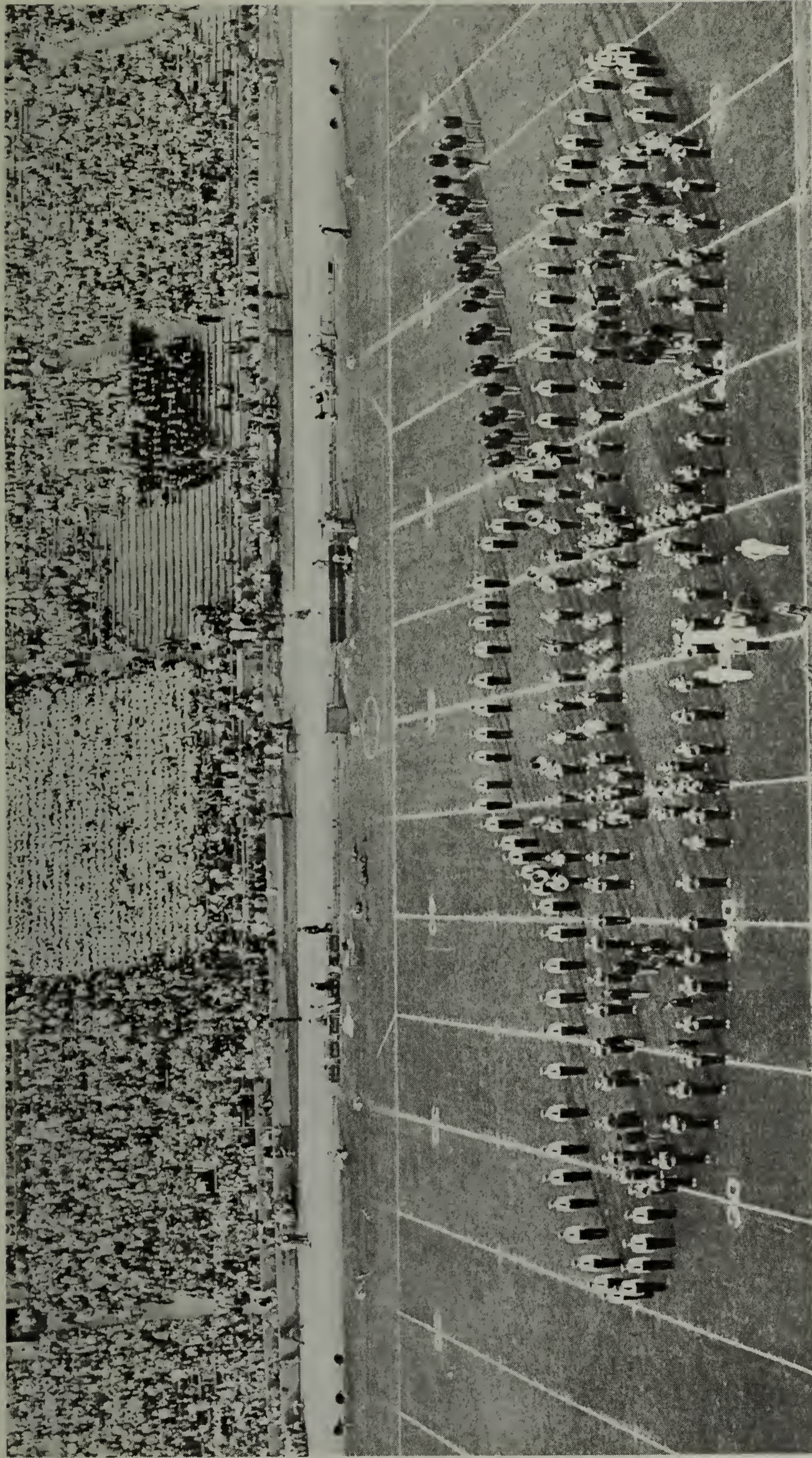






Oklahoma A. and M. "Aggie" Band—Hiram Henry Director (Steamboat Formation)

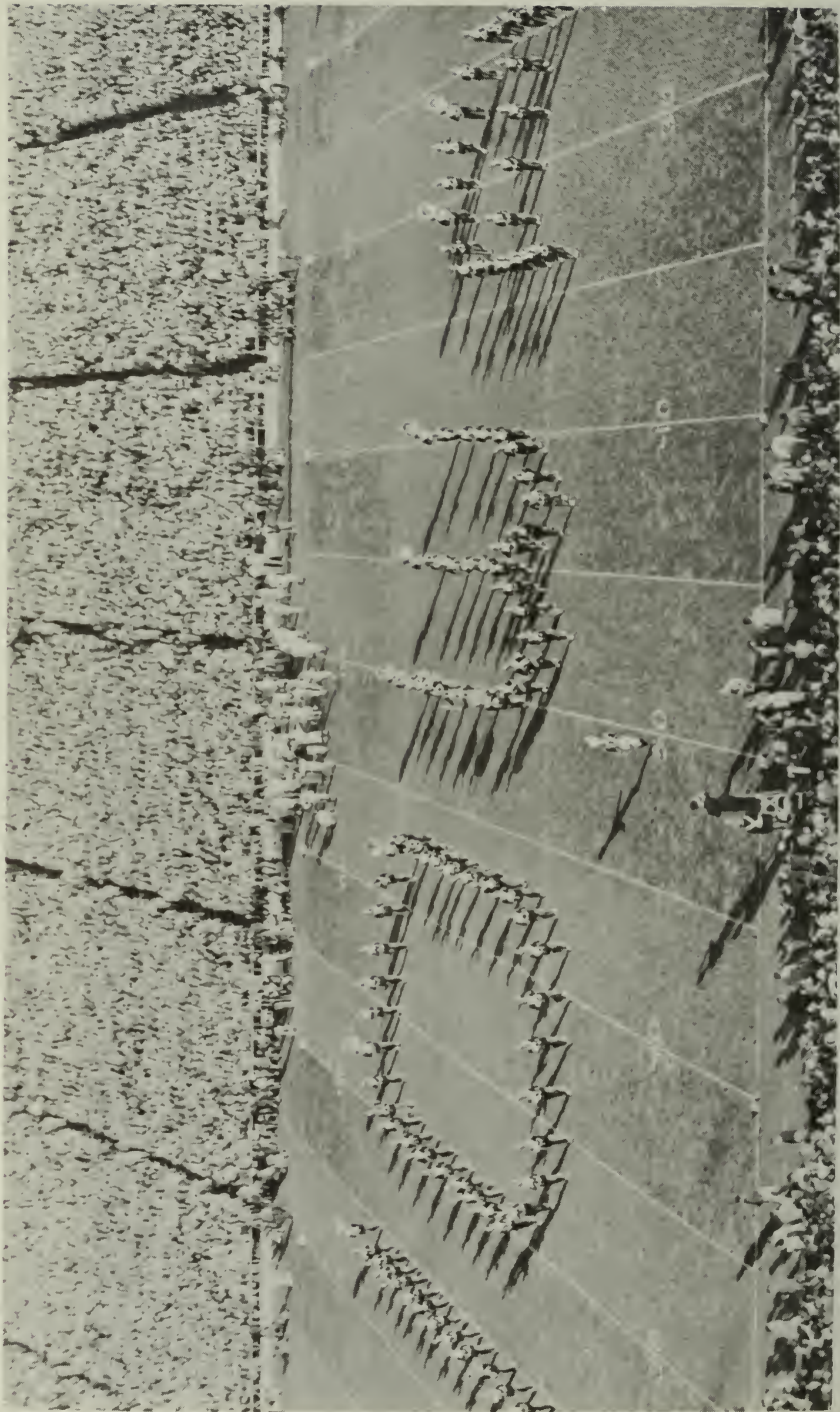


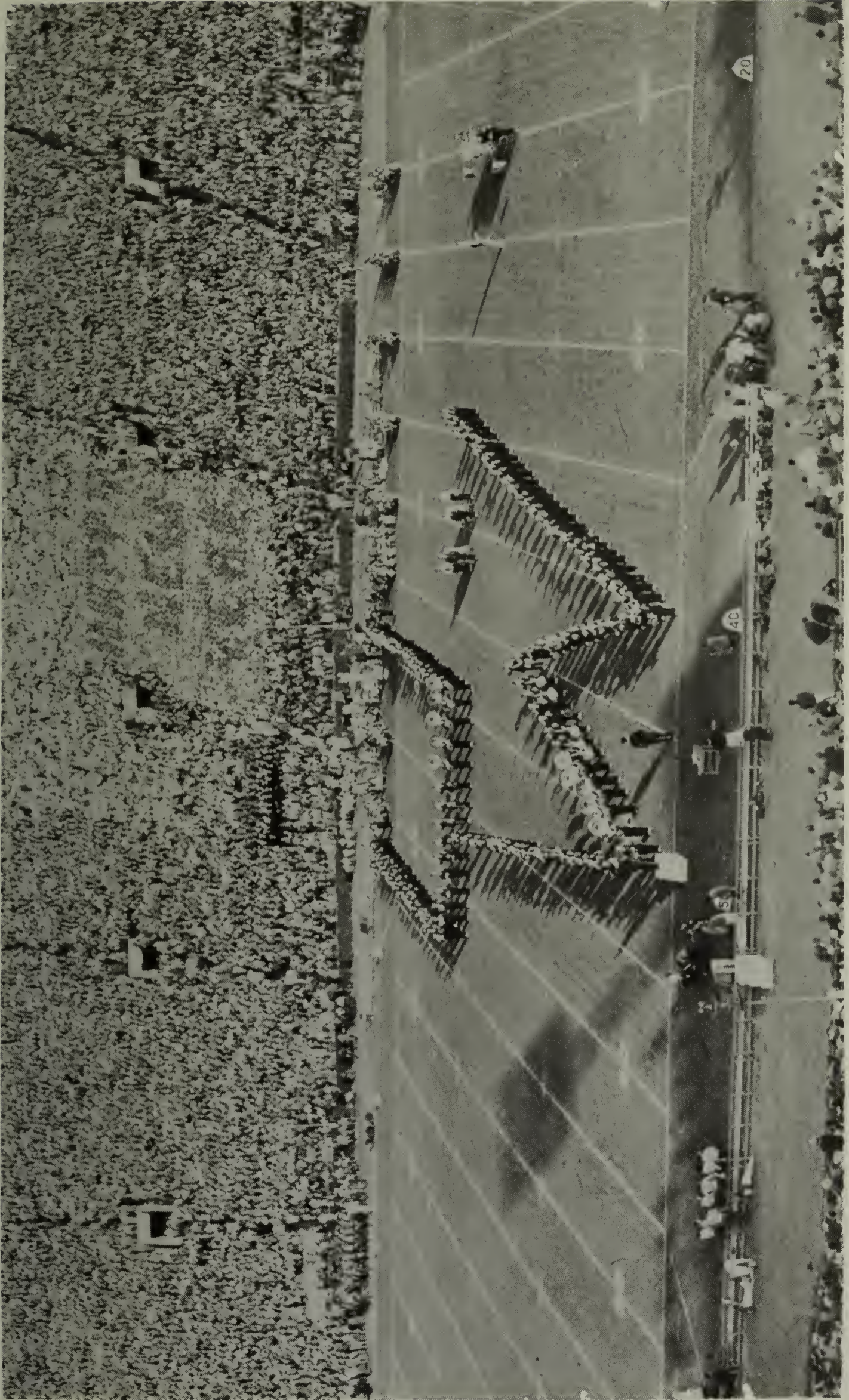


University of Southern California Band—Tommy Walker Director (Tank Formation)

(with five companies of Air Force and Navy Units)

State University of Iowa Band—Fred Ebbs Director (Iowa Formation)





University of Wisconsin Band—Raymond Dvorak Director (U.W. in the Rose Bowl);













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